TOM JONES ON LP

SIMON & GARFUNKEL

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No. 1244. Week-ending November 14, 1970

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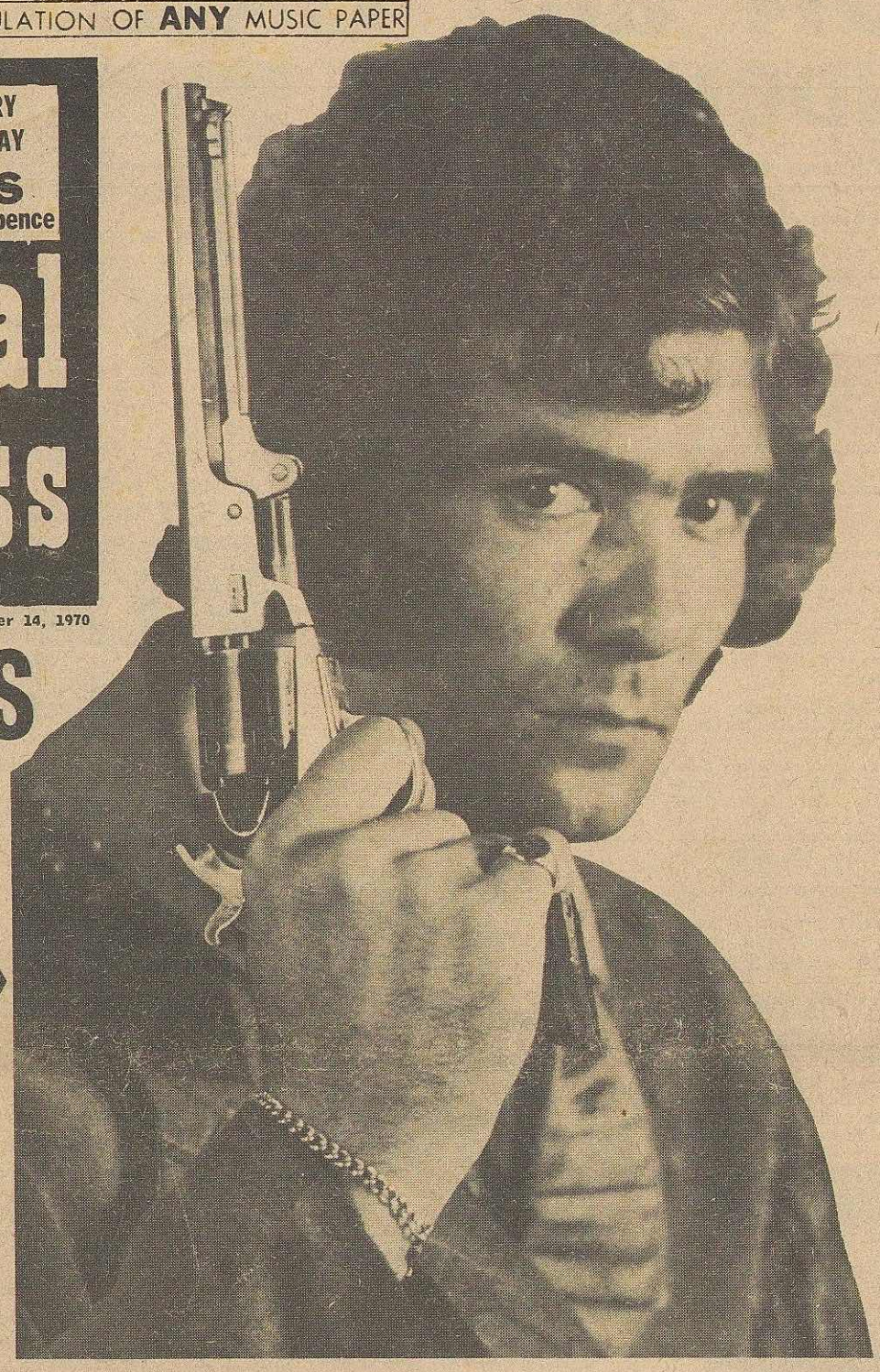


INDIANS AND DON FARDON STRUCK 'OIL'

(see page 3)

ANDY WILLIAMS and DIONNE WARWICK meet PRINCESS MARGARET, introduced by LOUIS BENJAMIN (partly hidden) at the Royal Performance.

ANDY TRUE STAR

THE 40th Royal Performance at the London Palladium on Monday, was most enjoyable because it had fewer acts which got time to do something.

ANDY WILLIAMS was the star and unlike some before him, really outshone the rest of the bill. Highlights were the sentimental "Danny Boy," the funny hill-billy "I Don't Want You're Love" (in Japanese) and a medley of his hits.

PETER NOONE/HERMAN'S HERMITS did a very good act, pleasing the many mums and dads with their show-time medley, ending with a rousing Cockney "Fish And Chips" and a solo spot by Peter of "There's A Kind Of Hush."

MAX BYGRAVES did an act as well as compared, this fine artistry making it all seem so easy. His "It Was A Very Good Year," interspersed with his "life" story, was superb.

SYD LAWRENCE AND ORCHESTRA recreated the mellow swing of Glenn Miller well and big applause-getter **FREDDIE STARR** did hilarious impersonations of Cliff, Tom Jones and Mick Jagger.

ROSTAL and **SCHAEFER** are a light-fingered classical-pop piano-duo, and **CATERINA VALENTE** a too-clever purveyor of foreign songs.

DIONNE WARWICK had a bit of an off-night, being too sharp.

ROGER COOK, lead singer of Blue Mink and noted songwriter, got The Golden Earhole award from KENNY EVERETT on Kenny's TV show. Unlike others, Roger took it home with him!

£100 WORTH OF HOLLIES LPs TO BE WON

(see page 16)

The HOLLIES have a new album out this week, their self penned "Confessions Of The Mind," 50 copies of which we're offering as prizes in a quiz on page 16 — that's a £100 worth! So get started — it's simple to do and you'll have fun testing your memory. The HOLLIES above are (l to r) BOBBY ELLIOTT, ALLAN CLARKE, TONY HICKS, TERRY SYLVESTER and BERN CALVERT.

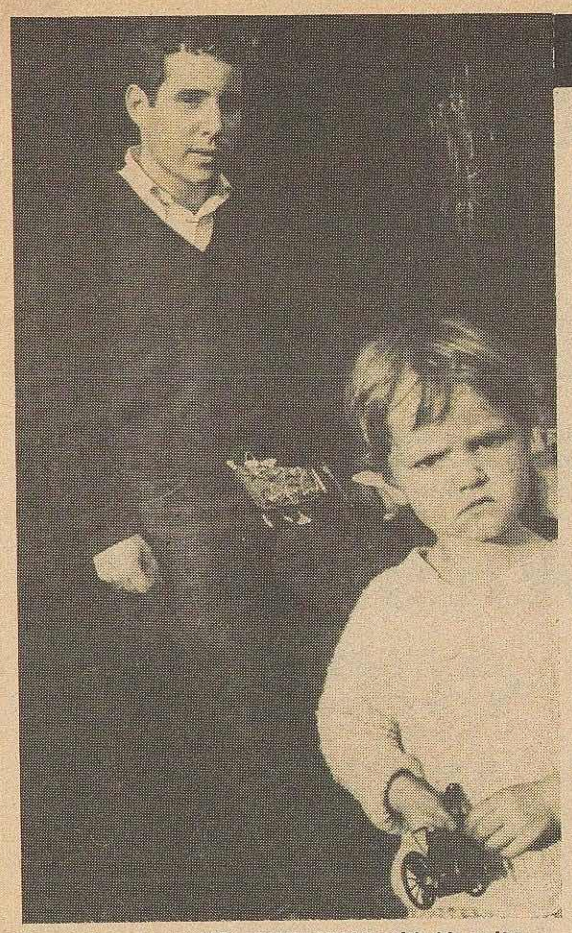
PETER NOONE and HERMAN'S HERMITS in Royal Show.

Next week **NMExclusive**

TOM JONES: FIRST INTERVIEW SINCE RETURN FROM U.S.

Next week

Ian Southern Comfort Matthews' greatest fear



The young poet of 1964, **PAUL SIMON** with his guitar and a little friend in the East End of London, when he lived with "Auntie" Judith and earned an occasional pound in folk clubs. (Picture: Clive Caple.)

When 4 am concerts at an East End launderette starred —

SIMON and GARFUNKEL IN LONDON 1964-5

RECALLED by JUDITH PIEPE, the folk scene's universal Aunt! . . . as told to ROY CARR

TO many of the hard-bitten, yet warm hearted stall holders of London's old Whitney Street food market, Paul Simon is still affectionately regarded as the local boy who made good.

The fact that Paul is a native of New York doesn't alter their opinions. Because it was here, in the drab, working-class environment of the East End that he lived and wrote many of his most perceptive songs at a time when very few were aware of or even bothered about his talent.

One woman cared. Her name, Judith Piepe — a social worker. During her untiring Samaritan days in Soho, she not only helped but befriended many aspiring folk artists.

Known to all as the folk scene's universal Aunt, for a time her flat was to become a home-from-home for both Simon & Garfunkel during the mid-sixties.

Home, as depicted and immortalized in the reflected intimacy of 'Homeward Bound,' was in point of fact Judith's third storey flat, situated in a gaunt Victorian tenement building in Dellow Street, at the junction of Cable Street. It is only a stone's throw from the insistent rattle of the overhead railway viaduct and the bleak monolithic council flats which seem to mushroom amongst the narrow streets.

"Homeward Bound" was conceived at a time when Paul was undertaking a dreadful solo tour of the Midlands, for a "fiver" a gig.

In her living room, with it's plain walls hung with innumerable handcrafted guitars and other string instruments, Judith fondly reminisced about those early days when she first met Paul and Artie.

"It was in 1964," she began in her slight, yet precise foreign accent. "I had gone down to the Flamingo Club in Wardour Street to see Ian Campbell and Martin Carthy in a folk concert, presented by Curly Goss.

"By the time the interval came around Ian and his group hadn't arrived and so there wasn't anyone around to keep the large audience entertained.

"Then suddenly we noticed a young kid with a guitar sitting on the floor. Curly asked him his name. It was Paul . . . Paul Simon, and he was American. Anyway, this unknown kid from New York was dragged onto the stage and started with 'A Church Is Burning', followed it with 'Leaves That Are Green' and then 'Sound Of Silence'.

PAUL, 1964, looks . . . .

. . . . at PAUL, 1970

"Just then he waved to a tall fair haired kid at the back of the club, asking him to join him and together they sang 'The Benedictus.' Everyone was flabbergasted, they'd knocked the entire audience out.

"We got into conversation and soon learned to our disappointment that both were returning to New York the next day."

However, within months, Paul returned on his own and did six gigs in a week with Long John Baldry and Doris Henderson building up a small reputation for himself.

JUDITH PIEPE gives our cameraman a big wink as she poses in front of her flat at Dellow House, London, E.1., where Simon and Garfunkel lived with her for almost a year, just as many other folk singers and musicians have done since.

Champion

Taking it upon herself to champion Simon's cause and try and help him reach a much wider and appreciative audience, Judith started to inflict what she laughingly calls her water torture on the BBC.

"I bombarded them at least three times a day with phone calls for the next couple of weeks, telling them about this young American and how important were the songs that he was writing and singing."

Probably for the sake of their sanity the Beeb relented and allowed Paul Simon to record no less than 12 of his songs for them before returning to the States again.

But once they had the tape they didn't know what to do with it. None of the producers were interested and so finally, not wanting to waste it, they decided to use it on the hitherto "5-to-10" religious spot. For two weeks they aired a song each morning accompanied by a short social narrative from Judith.

The listeners response was overwhelming and within days letters were flooding in to Broadcasting House asking where an album of Paul Simon's songs could be purchased.

Judith cabled Paul, who hopped a transatlantic jet, returning to his second home at Dellow House, while arrangements were made for him to cut an album.

Even then things didn't run smoothly. After taking an armful of letters to Paul's recording company, she was forced to apply her now famed water torture on the powers-that-be to pressurise them into putting out the album.

PAUL SIMON'S PARTNERS: above, with ART GARFUNKEL early in their career, and below, with his wife of six months, PEGGY, from Tennessee, at the Rio, Brazil, Song Festival.

"At that time CBS had just acquired Oriole. A company for which Paul had secretly cut a single called 'He Was By Brother' under the name of Jerry Landis," she revealed.

"When I suggested that they should put fresh labels on the disc, my idea was dismissed as being too costly," Judith exclaimed with a shrug of her shoulders.

So from May to December of 1965, Paul Simon resided in this country. Being joined by Artie Garfunkel in June, who stayed until October when he returned Stateside to continue his studies.

"It was a good time," Judith said in a wave of nostalgia. "When the boys weren't doing gigs together they'd just sit around the flat singing and writings songs. Many a time they'd just read or play monopoly with Al Stewart and Sandy Denny who were also staying with me."

"Paul's good friend, Jackson Frank, was also a regular visitor. Many a night we'd all just sit around here singing and joking."

But the confines of living in such close proximity with one's neighbours, no matter how friendly, put obvious restrictions on these lengthy soirees at Dellow House.

"When it got late we would make a regular trip to the all-night launderette in Commercial Road," she continued offering me a welcome cup of coffee.

"Then after stuffing the machine full of jeans we'd hold an impromptu concert at around four in the morning.

"Lorries would pull up outside and the drivers would come in and join the tramps, drunks or passers-by who were all listening to us as we sat on top of the washers singing and playing guitars. No launderette ever had such good music," she added with a grin.

"After we'd finished our little concert we would pop round to the small Midnight Shop in Cannon Street Road, buy sweets, cigarettes, fruit and bottles of coke before coming back to the flat."

Judith Piepe is one of the very few people who has had this unique opportunity of observing these two fine artists in natural surroundings before either of them was subjected to the countless pressures that automatically arrive with success.

"He is like a piebald horse . . . Happy-Sad, and vice versa," is her brief description of Paul.

"He has the capacity for both emotions which shows in his deep concern for his fellow man. You know both Artie and Paul sang their way round all the prisons and Borstal institutes in this country without any publicity."

Explaining how Paul is such a perfectionist allowing only his very best work to reach the finished recording stage, she revealed, "He's never really been fully content with anything that he has written. He's even criticised me for not being over critical with his work.

"It's the same when he's been called a poet or a prophet. It completely embarrasses him. But whether he likes it or not, along with Leonard Cohen, Bob Dylan and Lenny Bruce he is one of the true prophets of our time.

"I know the word prophet immediately conjures up a picture of an old man in a long white gown, a beard and religion, but all that the word prophet means is someone who concerns himself with the truth. I know Lenny is dead, and I'm sure Leonard, Dylan and Paul would deny their status . . . but it's true.

"No man is a prophet by choice. Paul was greatly influenced by Lenny, stating at one time . . . 'I learned the truth from Lenny Bruce, but all my wealth can't buy me health!'"

In fact, Simon and Garfunkel's recording of "Silent Night" was a bitter requiem to their friend.

JUDITH PIEPE (centre) with her cat and three folk artists whom she feels will gain fame just as Simon and Garfunkel did. They are the TEMPLE CREATURES, with STEPHEN DELFT (blond). They appear at the Marquee on December 2.

CONTINUED NEXT WEEK: PAUL-ARTIE SPLIT COMMENT

The first from MAM

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INDIANS STRUCK OIL AND SO DID DON FARDON

says ALAN SMITH

"DID you ever," asked Don Fardon, "see an Indian reservation? I saw the Navahoes . . . and it was hell. Indescribable. Dejected people in disused trucks and tin hovels."

Fardon's brooding piece of Redman soul on "Indian Reservation" became an anthem of protest — against conditions like these — when it was released in America some time ago. Then British released followed . . . and nothing happened.

The song's current first appearance in the NME Chart is, in fact, a case of third time lucky in this country for the overwhelmingly-built quiet singer from Coventry.

"What happened," he says, earnestly fighting tiredness, "is that the Indian himself started me off with this hit.

"My producer, Micki Dallon, had done a deal with Crescendo Records in Hollywood for so many masters. The first we did that he liked was 'Indian Reservation,' which is a John D. Loudermilk song.

Nothing

"They released it in the States and nothing happened — not for eight months. Then there was this big newspaper article, in Salt Lake City I think it was, about oil having been found on Indian land and the Government waiting to shift them off it. It was the old story — the poor old Redman being pulled from pillar to post again.

"Next thing, the local radio station in Salt Lake City starts taking up my record as a protest song. And after a while, it really started moving . . . first in one city, then another . . . and after a while it swept right across America and into the Top 20. We also had a hit in Germany, Italy, France, Australia — places like that.

"Here? Nothing! I think we sold about 3,000.

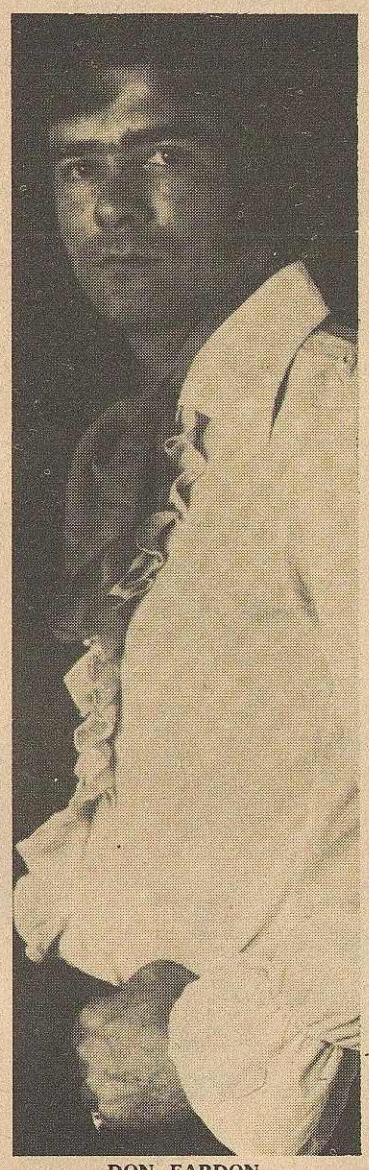
"Well, we waited about 12 months, and then we released it again to tie in with the 'Last of the Buffalo' documentary on BBC TV. It was used in the programme and we thought, well, you know, it would be a really good boost.

"But nothing happened again. Just nothing.

"The reason we issued it this third time here was because Dave Lee Travis had my LP, and he picked out 'Indian Reservation' and started playing it. And I think he said this should be released as a single. And I think they all laughed at him.

"There was only one other person who had faith, and that was Micki Dallon. So he had to try and get it back from Pye because by now I was on Young Blood, with whom I'd had a good start with 'I'm Alive.'

"I'll tell you something, though. When they started to play it



DON FARDON

this time, I felt embarrassed. I really felt embarrassed. I could imagine people saying For God's sake, can't he sing anything else?

"It's funny about this record. It never struck me as for dancing . . . but the other day, I was at home in Coventry and one of the kids came up and said 'Hey, I've just come back from the Locarno and your record's the pick of the week for dancing!' It doesn't sound like a dancing record to me, but they must know what they're doing.

"I'm mainly a cabaret man — I'm not ashamed of it. I got real brassed off travellin' on gigs between Land's End and John O' Groats with sore eyes and bad guts. And I don't fool myself I'm playing to the kids or a teenybopper any more.

"That's why I'm in cabaret. Because in cabaret, if you've got a good act — you're ageless.

"The kind of stuff I sing is 'Little Green Apples' and 'By The Time I Get To Phoenix,' and Glen Campbell's type of music. And, of course, 'Indian Reservation.' And I've got an album of songs with American place names out on December 4. It's called 'Released.'"

Fardon points out, modestly, that American publicity handouts which describe him as "an authority on Indian folklore" tend to overstate the situation somewhat.

He stretches his frame and he smiles and he says that, really, it's just that h'e interested in the plight of the Redman and he's felt really strongly since he saw that Navaho reservation.

Free life

"These people," he says sadly . . . "they don't **want** colour TV's and the Western man's way of life. All they want is their own free life and their dignity.

"One thing I am interested in, and that's guns. I've got one of the few 3d bit barrel Colts they ever made, and about 30 or 40 flint locks. I don't use them, they're just to collect, but I could if I wanted. But what's the point? It's like using a rare and beautiful Georgian silver teapot to make a cuppa.

"Chart success? I don't want a No. 1, that's for sure. So many people get to No. 1 and then it seems to work against them. All I want is a fair-sized hit and happiness."

Suddenly: "This is a funny business, isn't it? So many false promises — so many smiles — and then there's nothing till you have a hit and there are ten million hands wanting a piece.

"I treat this music business like a man with a fish and chip shop in Brighton. The chip man might take £400 a week between April and October, and then nothing between October and April.

"I look at my life like I'm in the same kind of position . . . it's all ups and downs, and you have to accept it and plan for it.

"Apart from having a comfortable life, the only thing I want to do is just go out on a stage and sing.

"I don't mind people knocking me . . just so long as they can't say I'm not value-for-money."

WHO'S WHERE

ONE NIGHTERS

Week beginning Friday November 13

BUDDY RICH: Newcastle City Hall (13); Southport Floral Hall (15); Lewisham Concert Hall (17); Hull Cecil (18).

FAIRPORT CONVENTION: Rutherford College, Canterbury (13); Brunel University (14); Fairfield Hall, Croydon (15).

FOTHERINGAY: Birmingham Town Hall (13); Newcastle City Hall (14); Hull College of Education (15).

CLIFF RICHARD: Hull ABC (13); Manchester Odeon (14); Birmingham Odeon (18); Cardiff Capitol (19).

FAMILY: Glasgow Queen's (13); Leeds University (14); Manchester Free Trade Hall (16); Cardiff Sophia Gardens (19).

JACK BRUCE & LIFETIME: Chesford Grange, Kenilworth (13); Bournemouth Pavilion (14); Bradford St. George's Hall (16).

STRAWBS: Birmingham University (13); Margate Dreamland (14).

SCAFFOLD: Guildford University (13).

BURNING RED IVANHOE: Winter Gardens, Malvern (13); Padget Rooms, Penarth (14); Catacombs, Wolverhampton (16); South Parade Pier, Portsmouth (17); Resurrection, Hitchin (18); Grasshopper, Crawley (19).

FLEETWOOD MAC: Brighton Regent (13); Dagenham Roundhouse, (14); Liverpool St. George's Hall (17); Aberdeen Music Hall (19).

AL STEWART: Bristol Colston Hall (13); Southampton University (14); Norwich St. Andrew's Hall (19).

JOHNNY JOHNSON AND BANDWAGON: Llandudno Cafe Royal (13); Atherton Thornby Hall (14); Birmingham Burntwood Baths (16).

BACON FAT: Leicester Il Rondo (13); Slough College (14); Mothers, Birmingham (15); Hampstead Country Club (16).

WHITE PLAINS: Aberdeen University (13).

JACKSON HEIGHTS: Liverpool University (13); Kirklevington Country Club (14).

WILD ANGELS: Trent Polytechnic Nottingham (13).

QUINTESSENCE: Plymouth Van Dyke (13).

GENE VINCENT: Cambridge Corn Exchange (15).

BLODWYN: Manchester Free Trade Hall (14).

CARAVAN: London Imperial College (14).

BALLS: London University College (14).

MATTHEWS SOUTHERN COMFORT: Aberystwyth University (13); Royal Holloway College, Egham (14); Winter Gardens, Cleethorpes (15).

MICHAEL CHAPMAN: London Cousins Club (14); Brighton Top Rank (15).

PENTANGLE: Hanley Victoria Hall (15); Guildford Civic Hall (16).

AIR FORCE: London Revolution (15).

BLACK WIDOW: Welwyn Garden City Community Centre (15).

FAIR WEATHER: Swansea Top Rank (16).

BARCLAY JAMES HARVEST: Bradford St. George's Hall (16).

UP WITH PEOPLE: London Revolution Club (16); Croydon Fairfield Halls (18).

AMERICAN FOLK BLUES AND GOSPEL FESTIVAL: Bristol Colston Hall (17).

DEEP PURPLE: Liverpool St. George's Hall (18); Manchester Belle Vue (19).

MUNGO JERRY: Keele University (18); Rebeccas Birmingham (19).

LONG JOHN BALDRY: Two Puddings Stratford Broadway (19).

DEMON FUZZ, TITUS GROAN, HERON & COMUS: Norwich Music Rooms (13); Leeds Town Hall (16); Loughborough Corn Exchange (19).

CABARET/SHOWS

Week beginning Sunday November 15

FRANK SINATRA: London Royal Festival Hall (16).

SHIRLEY BASSEY: Batley Variety Club (2 weeks).

SCAFFOLD: West Didsbury Manchester and Mersey Hotel.

Week beginning Monday Nov 16.

PETER NOONE AND HERMAN'S HERMITS: Stockton Fiesta.

JIMMY RUFFIN: Latino South Shields and Newcastle Dolce Vita.

ENGELBERT HUMPERDINCK AND CLODAGH RODGERS: London Palladium (2 weeks).

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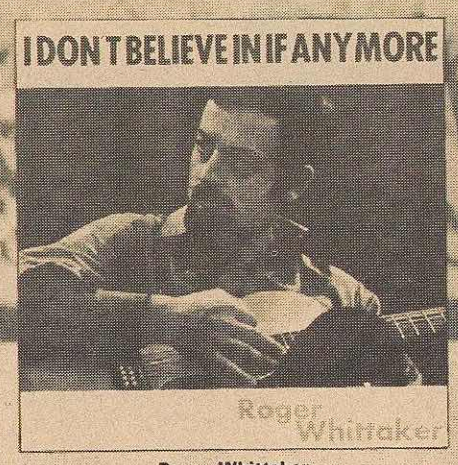

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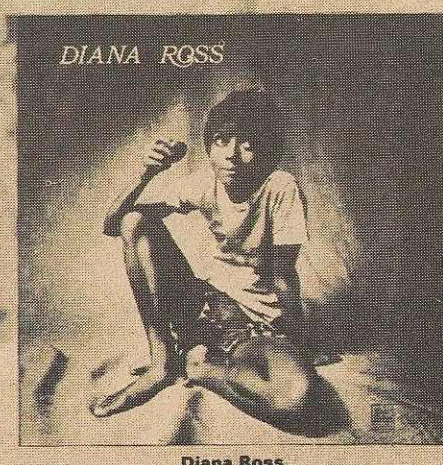

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AMERICAN WRITER DANNY HOLLOWAY REMINISCES . . .

JIMI HENDRIX BECAME HERO THAT NIGHT IN OLD MONTEREY

AFTER causing a sensation with English and Continental audiences, Jimi Hendrix was introduced to the mass media, via the Monterey Pop Festival in June, 1967. The sunny weather and beautiful scenery provided perfect background for the event. Fifty thousand young people made Monterey their summer destination.

Jimi was placed on the last night of the three day programme with The Who, Grateful Dead, Mamas and Papas, among others. He was totally unknown to the American public with the exception of people in the music business who had been informed that he was the hottest thing in England.

I met up with Keith Moon in the dressing room directly following the Who's historical and destructive finale. During the conversation I noticed a slight disturbance on the opposite side of the room.

There stood Jimi, smiling nervously in the corner, surrounded by his small entourage. He was tuning his guitar through a small practice amp when I approached him and introduced myself. He offered me his hand and struck me as being a polite and interesting man.

Too fast

He discussed his recent success in Europe, admitting that he couldn't quite understand it. Everything had happened too fast. He had hoped that his music would offer a new approach to pop. Jimi said he enjoyed playing his guitar more than anything else and explained the main reason for his wanting stardom was that it would give him the necessary power and freedom to use his talents as a vehicle of self-expression and still reach a wide audience.

Jimi finished the six-pack of beer he'd been drinking as we walked upstairs to the stage, were the Grateful Dead were just completing their set. He admitted how apprehensive he felt as to the reaction of this crowd. The Hendrix Experience was scheduled to go on next. Mitch and Noel had completed setting up their equipment as we shook hands again and I wished him good luck.

JIMI HENDRIX concentrating on his guitar playing.

He knew that the success of this one performance could open all doors to him.

He plugged in and announced "Like A Rolling Stone" for his first number. For the few who snickered he promised that everything was "gonna be all right!" It was! The hypnotic magic of his personality completely enveloped the audience as he hammered his guitar and acrobatted across the stage like a Jack-in-the-Box. He hid his fear behind his nervous exhibitionism and fast-talking stage presence.

Quickly he went through "Purple Haze," "Fire," "Foxey Lady" and "Wild Thing." The crowd were on their feet dancing and rushing the stage to get a closer view.

Jimi Hendrix was the hero they had been searching for!

John Phillips (of the Mamas and Papas) was fascinated by what he'd seen at Monterey and arranged for Jimi to play with his group at the Hollywood Bowl.

However, there was an overwelming difference between his rave performance at Monterey and the nightmare he suffered at the Bowl on his second American gig. The suburbanities of Los Angeles weren't ready for him at all. The hissing and booing forced him to toss his guitar over his head midway through his act and leave the stage.

Next he was signed to play bottom-billing on a tour of the States with the "man-made" Monkees. This was a joke in itself. Jimi's appearance proved to be altogether too outrageous for straight-laced American society. Parents refused to accept the image of this frizzy haired, brightly decorated Black man entertaining their innocent children. Many protested along with the reactionary "Daughters of the American Revolution" organisation, claiming Hendrix's stage presentation was obscene.

This led him to quit the tour and headline one of his own.

During this time, the groups first album quickly earned them well deserved recognition and a Gold Disc. From then on he had no trouble proving himself. He was crowned as the "Super Freak" and respected as a phenomenal musician.

Fresh sound

The Experience communicated in freshly-painted sound collages on their first album "Are You Experienced?" On the second "Axis: Bold As Love," Jimi became more lyrical and provided amazingly fluid guitar work throughout. He led them into the studio and spent long hours developing the sound he wanted. Although Noel Redding was known to consider Hendrix a work horse, it was rather that Jimi wanted his music to reflect him in a personal and professional manner.

"Electric Landlady" loosened the tight structure of his earlier commercial efforts as he concentrated on a freer jamming type atmosphere. This was the last studio release conceived and performed by him. "Smash Hits" followed, with some of his more popular tunes, and the live album "Band of Gypsys" was his last release before his sudden death.

Fellow artists saluted Jimi from the start. Watching him play caused an awakening period among guitarists who had become bored and stagnant. At the start of his success he jumped around for the sake of showmanship, while risplaying remarkable technical ability. Later he cooled this to a more stable stance as he delivered long instrumental passages while treating the words as though they were a necessary task. At his best he would play explosive and lively guitar, complementing the rapid fire delivery of his lyrics.

Jimi Hendrix was one of the few guitar players to use the guitar as though it was part of his body. There was little hesitation between his mind and his instrument. This is one reason why his playing reflected his mood so well. Jimi's guitar would speak for him and express his feelings.

Imagine the chaos of the "Star Spangled Banner" in Woodstock being inside his head!

It was the product of his personal frustration caused by the tension which has been rapidly threatening the stability of modern society. At last he was using his guitar to spread his message to the world as he had always dreamed.

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25th - Odeon - Birmingham
26th - Greens Playhouse - Glasgow
27th-29th - Fiesta - Stockton
30th(1 week) - Fiesta - Sheffield
December
11th - Astoria - Finsbury Park
12th - Winter Gardens - Bournemouth
13th - Empire - Liverpool
17th - Royal Albert Hall - London
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CARPENTERS, with RICHARD and KAREN CARPENTER in front DOUGLAS STRAWN, GARY SIMS and DAN WOODHAMS.

CARPENTERS SUFFERED WITH ENGEL

TWO weeks the Carpenters would have liked to forget, except for the good news that their latest single, "We've Only Just Bugun," had just reached No 1 in US and sold a million copies, have just passed.

By Ritchie Yorke

For a fortnight, the Carpenters had been serving as a warm-up act for Engelbert Humperdinck at the O'Keefe Centre, Toronto.

"The audience has been all wrong for us," Richard Carpenter reluctantly admitted. "A lot of the patrons were season ticket holders, opera-goers, the sort of people who think Engelbert Humperdinck was the guy who wrote "Hansel And Gretel."

"We'd be introduced," cut in Karen Carpenter, "as A & M recording stars, the Carpenters, and all we'd hear would be snores from the front rows!"

Richard jumped back in "The rest of the audience were fanatical Engelbert fans. You know, the middle-aged screamers. They'd drag their husbands out to see Engelbert and freak out when he did his 'striptease' act.

"When he went into that routine, it was bedlam. Some women would race down the aisles to the stage, like the kids used to for the Beatles. One woman even threw a pair of panties at Engelbert."

Karen smiled ruefully. "Trouble was they fell short. Landed in the orchestra pit, right on the shoulder of one of the lady violin players. You can imagine the trouble she had getting through the rest of the show."

It's obviously going to be quite a while before the Carpenters agree to appear again with singers like Engelbert. "He's a real nice guy," Richard said. "But those fans of his are too much. Wow."

Not that the Carpenters are likely to be faced with similar situations in the future. Now that "We've Only Just Begun" has repeated the phenomenal success of the group's "Close To You" hit, still riding the NME charts, brother and sister Carpenter have just reached the door to the big-time.

"Close To You" was only their second single (the first, a revival of the Beatles' "Ticket To Ride," was a moderate success) and it has sold almost three-million copies internationally. An album named after "Close To You" got to No. 3 this week on the "Cash Box" LP chart, and was certified as a Gold Disc a few days ago. Three gold records in five months is quite an achievement for any artist, let alone a relatively new one.

TO LOS ANGELES

The Carpenter family moved to Los Angeles seven years ago from New Haven, Conn., and Richard and Karen have been singing professionally for three years. "We were in groups for a while," said Karen, who plays drums in addition to her charming vocals, "and one of them, Spectrum, did fairly well in Los Angeles. They didn't make any records, but they were quite well known in the area."

When Richard and Karen decided to go out alone, they took along two of the Spectrum members as part of their four-piece backup group.

"Ticket To Ride" was their first single, from a debut album called "Offering," which made very little noise. Then, of course, came "Close To You," a Hal David-Burt Bacharach song which had been around for several years.

"Dionne Warwick and Dusty Springfield had done the tune on albums," Richard said, "but we'd never heard either version. One day we were rehearsing for a performance with Burt Bacharach, in which we were to do a medley of six Bacharach songs.

"Herb Alpert came into the studio and asked us if we'd ever heard of 'Close To You,' and he dug out an old lead sheet of the song. He planned to cut it himself but had never gotten around to it.

"Herb said we should do our own arrangement before listening to the other versions. It worked out so well that we decided to cut it as a single."

The arrangement for "Close To You" was written by Richard, who also wrote all the arrangements for the album. His classical piano training has been of immeasurable benefit in these endeavours. In the Mother Song on the Close To You album, Richard utilized parts of The Messiah in the closing theme.

Richard also wrote four of the songs on the album, and ten on the first LP. "But I haven't written anything lately. There never seems to be any time."

"I really admire people who can sit down and write a simple tune with three or four chords. Something like 'Hey Jude.' I just can't do it. My songs get terribly involved," says Richard.

After saying goodbye to Engelbert, the Carpenters are off to Chicago, Japan, Hawaii, Alabama, San Francisco, winding up in Los Angeles on December 12 for a benefit at Cal. State in Long Beach. "The choir master there gave us a lot of help, and we promised that if we ever made it, we'd come back and do a concert, with the proceeds going to the choir fund."

After that, they take a month off to cut a third album, which will be something of a relief after 18 solid weeks on the road.

2 YEARS ON

BEE GEES

SING THEIR NEW SINGLE

LONELY DAYS

RELEASED NOVEMBER 6

2001 104

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'I HAVE FORGOTTEN WHAT MOST OF THE

THE BEE GEES

'FOR GOOD' SAYS BARRY

IF it is the start of a trend for the splitting groups to get back together again, then so much the better. But if it is an isolated instance — the exception that proves the rule — then it is enough on its own. The Bee Gees are back together again.

"And this time it is for good," said eldest Gibb brother Barry. "We know that there will be people who don't believe the fighting is over. The way we will prove them wrong is by staying together from now on."

A new single "Lonely Days," released last week: A 12 track album "2 Years On," due off the presses of Polydor Records on November 27th: Top of the Pops this week, a major TV appearance on Boxing Day, shows in Holland and Germany, a tour of the United States in the Spring.

FAMILY SOLIDARITY

They all add emphasis to the Gibb Brothers vows of family solidarity. They all add up to only one conclusion — the Bee Gees are most definitely back.

If further proof is needed, manager Robert Stigwood is at this moment in Japan, discussing the prospects of the Bee Gees paying a visit to several millions of fans who have remained loyal throughout the past two years of strife and bitter argument.

It remains yet to be seen if the Bee Gees can instantly regain the place in the affections of the world, just behind the Beatles, that they commanded when Robin Gibb first set the pop business on its head with his announcement: "I am leaving to go solo."

WON'T BE SHATTERED

Barry Gibb said, "We know that there are people in the business who have to be convinced that we mean what we say. So we won't be shattered if 'Lonely Days' meets with resistance.

"But we all think that over the next few months we will be able to convince them that we haven't lost any of the old spark."

And Maurice Gibb added, "I think that we are much more of a group now than we ever were. It was something that we had to do, and we all found out what it was like to be on our own. It was lonely, we had no one to share our songs with."

During the long months of headlined fighting, the telephone calls that kept the Gibbs in touch were less well documented.

Though the gulf seemed unbridgeable up to the very last moment, it was perhaps inevitable that the Bee Gees would not be allowed to die.

But the final re-union came about even more unexpectedly than most of the events in the larger-than-life world of the Bee Gees. On Friday August 21 to be precise.

ARGUING LAWYERS

Robin Gibb explained, "We had all been together the night before — but with our lawyers, arguing about the same things that we had been arguing about for months.

"The next day we met in Robert Stigwood's office to carry on the argument, and suddenly it was all over. We just threw it all out the window and decided to go into the studios that afternoon.

"But before we did we had a bit of a thrash with champagne on the roof garden."

The end of the feud was as undramatic as all that had gone before it was filled with drama. Unemotional too.

Maurice said, "Everything had been too emotional before. We were just very, very happy. It had been almost two years since the first signs of a split, but it seemed that afternoon in the studios as if it had been yesterday.

FORGOTTON THE ROWS

"Everyone asks about the rows and things, but I have honestly forgotten what most of them were about. We had reached the stage that we belived what we read before we believed what we said to each other.

"Now I think we all have more stability, and are more mature. We have all got married, and that gives you a base. Before we were so wrapped in the Bee Gees that even minor arguments seemed to fill our whole world.

"Besides, we are all now determined to make it work. And because of that it will. . . ."

Robin said, "If you had to find a reason for the re-union, all I can say is that I've been Robin Gibb since I was born, and a Bee Gee since I was six. When I was an ex-Bee Gee all my records sounded like the Bee Gees, because that's what I am.

"Now it's like being back at school with no worries."

Message to our fans . . .

IF there has been one bright spot through the past troubled time, it has been the letters that you have written. You can't have any idea how much they did to bring us back together again.

It was something that we all wanted, but we all had our pride to swallow, to apologise to each other, and that is never a very easy thing to do.

But to know that so many of you were concerned enough about us to write; to tell us that you would still be with us if we did settle our differences — well, that often brightened up a black day.

HURT

And we know that many of you feel a little hurt, and a little neglected. That those of you who stayed with the Fan Club did not get enough information in the past year.

Honestly, though, the situation changed almost every day, and no one wanted to say too much, we all hoped that when we did have something to tell you it would be good news. The news that we can now happily pass on: we have sorted out the arguments, and this time it is final.

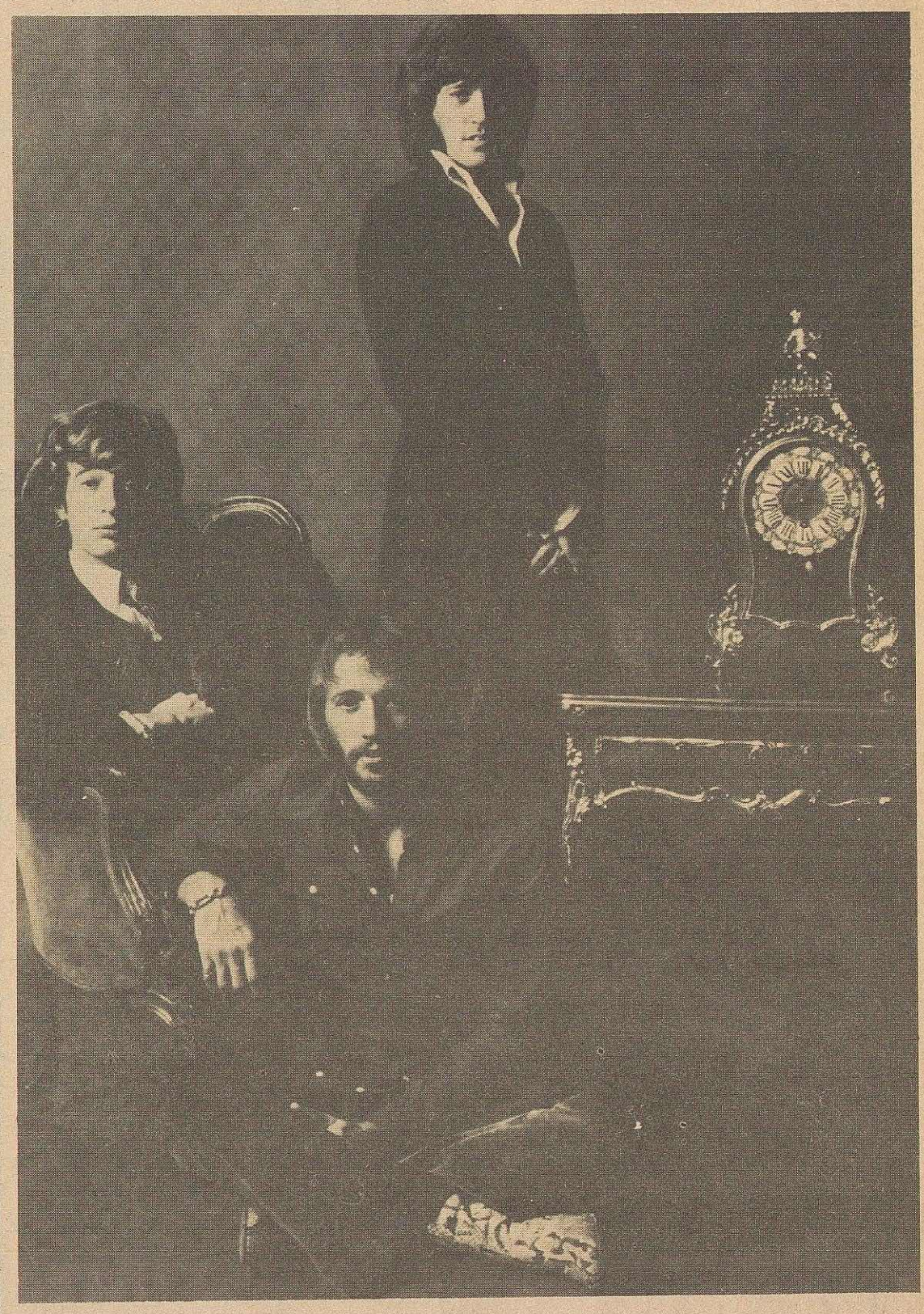
EVEN WORSE

If it is any consolation to you, the hurt was even worse for us than it was for you.

Our mother, Mrs Barbara Gibb, has now taken over the Fan Club, and will be getting in touch with you as soon as possible. You should all have received a poster with the cover picture from the new album "2 Years On." Not much, we know, but a start.

The important thing to us is to know that we haven't lost too many of our old friends. Thank you for everything.

Love, Robin x Maurice x



2 YEARS ON: ALBUM ON NOV. 27

THE first album by the newly re-united Bee Gees will be released by Polydor Records at the end of this month under the title "2 Years On."

Of the twelve tracks, three have been jointly written by Barry, Robin and Maurice, four by Barry alone, two by Robin, one by Maurice, and two jointly by twins Robin and Maurice.

A full list of titles is: Side One: 2 Years On, Portrait of Louise, Man For All Seasons, Sincere Relation, Back Home, The 1st Mistake I Made.

Side Two: Lonely Days, Alone Again, Tell Me Why, Lay It On Me, Every Second Every Minute, I'm Weeping.

The album was recorded at De Lane Lea studios, in Soho. Final mixing of the tracks was done at Atlantic Records studio in New York, where Robert Stigwood, co-producer of the album with the Bee Gees, was holding business talks.

BLOOM-FIELD

MAURICE Gibb returned from Ireland at the weekend after attending the premiere of Richard Harris's latest film "Bloomfield".

Maurice worked on the musical score for the film, which stars Ricard Harris and Romy Schneider.

ROWS WERE ALL ABOUT NOW'—MAURICE TOGETHER!

BEE GEES' 'COVERS' SELL 6,000,000 IN U.S.

On 11 Golds in past year

QUESTION: What have Barbra Streisand and Elvis Presley got in common with Sergio Mendes, Tom Jones, Brenda Lee, Frank Sinatra, Vicki Carr, Janis Joplin and Engelbert Humperdinck?

Give up? The answer is in the pen of composers Robin, Barry and Maurice Gibb. For that impressive roll-call of the top names of the recording world is just a starting point of a list of the singers who have "covered" Bee Gee compositions in the last twelve months.

For not content with being one of the world's leading singing group, the Bee Gees are probably only just behind the Beatles in the number of artists who have recorded their compositions.

In the United States alone, reported publishing chief Norman Rubin last week, there have been over eighty cover versions of songs from the Gibbs in the past year.

Engelbert Humperdinck's version of "Sweetheart" is at the moment high in the charts, and it has also recently been recorded by Dean Martin, and American "hearthrob," Robert Goulet.

"To Love Somebody," one of the Bee Gees rare failures as their own release, heads the field in sheer numbers of cover versions. To date the figure is approaching 150.

Close behind are "Let There Be Love," recently recorded by Tom Jones, and "Words," covered by Elvis Presley, Jom Jones and Florence Henderson.

One odd spot is the number of people who have covered "Morning of My Life," which the Bee Gees have never recorded under their own name. And yet the number of versions of this one song by other artists runs into three figures.

Another early song by the Bee Gees, "Give a Hand, Take a Hand," has just been recorded by the American gospel harmony group, the Staples Singers, just signed to a management agreement with the Robert Stigwood Organisation.

In all, Bee Gee tunes have been a feature of 11 gold albums from the United States in the past year.

Barry Gibb said: "It is always an honour when someone else regards one of your songs as worth covering. Obviously we were particularly pleased when Elvis recorded 'Words,' as he has been one of our heroes for a long, long time.

"Several other big names have cut tracks of ours, and at least two are under consideration as singles. But it would not be right to say who, as that is something that they should announce for themselves."

Norman Rubin, Professional Manager with United Artists before becoming General Manager of the R.S.O. Publishing Division in the U.S.A. commented: "The Bee Gees material has been responsible for a large part of the success of the Publishing Division since I came here just over a year ago.

"In all I suppose there have been about 6,000,000 of their songs bought by the public from cover versions in that time.

"But the important thing is that they are being covered by artists at such extreme ends of the musical spectrum, and getting through to such a wide range of the public."

Totalling up the Bee Gees output is like trying to catch Niagara Falls in a bucket, but Maurice Gibb claims to have kept a running total of their compositions.

"I made it 1,567 songs when I totted up the score that I have been keeping. But that is over the past ten years," he said.

"We never write songs in the literal sense. One of us will have an idea and maybe play it to the others. He plays a few notes and I maybe add a few, we work out the words together, and then finish it off when we get to the studio.

"Of course, in the past year or so, we have been spending more time writing solo songs, and those combinations of the three of us alone and together, will be reflected in the tracks on the album.

"But both sides of our single release, 'Lonely Days,' and 'Man For All Seasons,' were written by the three of us."

The smile that said 'We're glad to be back!'

THE smiles that say it all MAURICE, BARRY and ROBIN put their heads together to announce that the family fued is over, and that the Bee Gees will stay together after all.

Half an hour after the picture was taken on the roof garden of manager Robert Stigwood's Mayfair offices, the three Gibbs were in the studios, working on their new album, "2 Years On."

RECORD BREAKER SINGLE FIRST APPEARANCE

THE Bee Gees first public appearance broke records quite literally. For ten-year-old Barry dropped the 78 rpm disc of "Wake Up Little Susie," as they stood nervously backstage at their local theatre in Chorlton-cum-Hardy.

So instead of a mimed version of the Everly Brothers hit, they accompanied themselves with two toy banjos and a real guitar, and sang themselves. Without a doubt they were awful.

Maurice, then only seven years old, dimly recalls: "We were terrible, but not discouraged. The manager gave us a shilling each and told us to come back next week when we were better organised."

Dawned the day, and The Blue Cats (or sometimes it was The Rattlesnakes), hand-clapped and harmonized their way through "That'll Be The Day." The audience were delighted, and the Manchester Evening News even found space to report on the arrival of the child prodigies.

Two years later, in 1958, they were on their way to Australia, the land of opportunity. So it proved to be for the Gibbs, and in 1960 they were starring in their own series of 30-minute TV shows.

But it was not until 1963 that their first record, written by them also, was released. "Three Kisses of Love" broke straight through to the charts.

Hit followed hit, and in 1955 they capped their achievements with a hat-trick of No. 1 smashes—"Wine and Women," "I Was A Lover And Leader Of Men" and "Spicks and Specks."

At the end of that twelve-month period they won the title of "Best Group in Australia," and decided to leave for England.

In London they linked up with Aussies Colin Petersen and Vince Melouney, and released their own recording of a song that they wrote sitting on the back stairs of the Poydor Records building.

That was "New York Mining Disaster 1941," still rightly regarded as one of the classic pieces of pop music.

The rest is history. A year after their meeting with Robert Stigwood they had been voted by the British public as the Brightest Hope for the future, had five gold discs to their name.

CUCUMBER CASTLE GOES ON WITHOUT ROBIN IN BBC SHOW

THE Bee Gees hour-long television spectacular "Cucumber Castle," will definitely be seen on BBC TV, although the exact date has yet to be scheduled.

Robert Stigwood said: "The BBC have bought the show, and intend showing it. But like all of us, they have been holding back on Bee Gee projects until the three brothers were back together again.

DECLINED

"For this very reason we have not yet accepted any of the offers by Continental television companies for the show. But it will definitely be seen soon".

The show, scripted by the Bee Gees when they were only Barry and Maurice, does not contain footage of Robin Gibb. It was decided this week that it would be too difficult and costly to attempt to add him to the show, although if it is extended as a series, he would obviously be part of future episodes.

Robin Gibb said: "It is a disappointment that I cannot be added to the show. I would have liked to have been a court jester. But I hope that the fans will understand when they see it that it does not mean we are back to two Bee Gees.

IDEA FORMED

"I am a part of it, in as much as the idea was formed long before the split, and the song was on one of our very early albums".

Co-starring in the show with the Bee Gees are Lulu, Frankie Howerd, Spike Milligan, Vincent Price, Eleanor Bron and Julian Orchard. The film was produced by Mike Mansfield, with Hugh Gladwish as director.

THE MO IN MOBY MEANS MORE FOR MAURICE!

A NEW production team makes its debut next week, on the Tin Tin single "Come On Over Again," due for release on November 20.

The company wil be called "Moby Productions," and future labels will bear the logo of a whale, after the great white monster chased through the Arctic seas by Captain Ahab.

Does it mean that Maurice Gibb, producer of the two singles and album, so far released by Tin Tin, is out of a job? Not a bit of it.

For Maurice is the "Mo" in Moby. And the remainder of the name is contributed by his brother-in-law, Lulu's brother, Billy Lawrie.

Maurice said: "Billy and I have worked on a number of things together, and have even written some songs together. It seemed right to get the relationship onto a business footing, and Moby seemed an ideal name.

"Come On Over Again," is the first record by Tin Tin since they became a five-man group, and as far as I am concerned, there couldn't have been a better record to start Moby off."

Bee Gees 'Two Other People'

MOST people could tell you why the Bee Gees bear that name. It stands for "Brothers Gibb," or perhaps a few might hazard a guess at it being derived from the initials of big brother, Barry.

They would all be wrong. The name was born after the three brothers had been singing together on a car-racing track in Australia. And the initials belong to two other people.

Robin Gibb explains, "We had been singing at this race track and there was a guy called Bill Good in the grandstand, who was sponsoring the race.

"He had a disc jockey friend called Bill Gates, running a programme called 'Clatter Chatter.' We went to his studio in Brisbane and made some tapes for him to play on his show.

"When they were played people started writing in asking where they could buy them—but they were still only tapes at this stage.

"So we decided to record them, and Bill Gates said that he would name us 'B.G.'s. He said that he would call us that after his own initials, and those of Bill Good.

"We stuck with them for four years, and then when we were doing Chubby Chequers show in 1962, we decided that initials were a bit old fashioned. So we became the Bee Gee's."

50 copies of this album to be won next week

FAMILY HALF LIVE, HALF STUDIO

FAMILY (l-r) ROGER CHAPMAN, POLLI PALMER, JOHN WEIDER, ROB TOWNSEND and JOHN WHITNEY.

FAMILY: ANYWAY (Reprise stereo RSX 9005 40s 8d)

"DON'T try to compare the live side with the studio tracks," is Rob Townsend's instruction on Family's fourth LP. One side of the album was cut in concert at Fairfields Hall, Croydon, in July and the band was so knocked out with what they achieved that they put a great deal of sweat and time into an attempt to make the studio tracks sound as much like the live ones as they could.

by Nick Logan

By setting up in the studio as they do on stage and using the one off recording technique as much as possible, Townsend feels they got a good way towards, but didn't completely attain, the excellence of the live cuts.

Their efforts though, on the evidence, were well spent in both departments. On all counts, Anyway works splendidly and although side two can't match up to the live side, the latter catching as it does much of the schizophrenic excitement, the screeching feeling in the brain that is the essence of Family on stage, it compensates by having some of the nicest songs.

Croydon's programme kicks off with Good News-Bad News, a 7½-minute item that is typically Family in the soft passages flecked by **Polli Palmer's** vibes that then explode on the choruses. The song is linked by a middle section on which the instrumental blend of **John Whitney's** guitar, **John Weider's** doomy bass and **Rob Townsend's** powerhouse drumming leave you with the kind of head-shaking admiration and contentment that Cream at their best used to generate.

Palmer switches to piano, Whitney to bass and Weider picks up his fiddle for Willow Tree, the nearest Family get to a ballad, which falls away at the end on some delicious violin.

Holding The Compass is a strange percussion song with a vaguely cowboyish feel; Weider joining Whitney on amplified acoustic guitars to contribute some delightful interplay over the bash of Townsend and Palmer's tinny percussion.

The side closes on Strange Band. Again John Weider rocks to the bottoms of his denim dungarees as violin, then guitar and vibes pick their way through an eddying collage of sound. **Roger Chapman's** strange lyrics are reflected in the tightness of the music and the whole thing pounds away with relentless fury.

Part Of The Load, the side two opener, was the last track cut for the album, recorded basically from one track with Roger's vocal added later. A longish piece with Polli on vibes it works on a downtrodden bass/drum riff that complements Chapman's lyrics—written in the States — which, in turn, nicely capture the feel of life on the road, 1970 rock and roll band style.

"Got here this morning, Leaving on Saturday, Two Nights in Boston, And we're out on the road again . . . "

Anyway is romantic Chapman, a strange appealing little song with gentle lyrics which is pushed along on another weird percussion track, this time provided by Messrs Townsend, Weider, Palmer and J. Arthur Rank.

Normans sees Polli, in addition to piano, taking to flute for the first and only time for an instrumental credited to Palmer/Whitney/Weider that in quality matches the Summer '68 track from Entertainment. Willie's violin picks out the nostalgic melody on a piece that has the old world charm of some fondly remembered tune.

The closing Lives And Ladies, 6½ minutes long, is on first listening the album's most illustrious song.

A Whitney/Chapman epic directed, but not overbearingly so, against the men who pull the switches and make war it is really two songs in one, linked by the kind of superb controlled instrumentation heard on Good News. It's Chapman's final part that hoists the song, with its contageous refrain . . . "Yes I love my lady and baby, And I'm sure that you love yours, So don't go pulling your switches, We don't need your wars . . . "

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Freda Payne
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KING CRIMSON BREAKAWAYS

McDONALD AND GILES (Island stereo ILPS 9126 39s 11d)

MIKE GILES was King Crimson's brilliant drummer; Ian McDonald it's multi instrumentalist/composer whose penchant for the softer reaches of rock acted as a restraining anchor to Robert Fripp's extremism.

They left Crimso as 1970 dawned and this lovingly conceived, beautifully executed album is the product of their activities since. Before space precludes me, let me say straight off that the result is an utter delight.

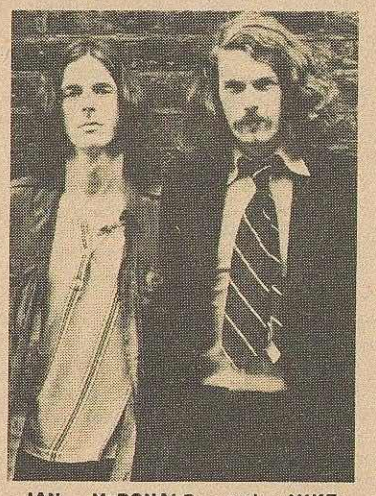
Where to start after that? Well, they employ an impressive range of instruments between them. McDonald is credited with guitar, piano, organ, saxes, flute, clarinet, zither and "sundries;" Giles with drums and assorted percussion, including milk bottle and nutbox. McDonald does most of the writing and singing and both produced.

But those facts — more on the sleeve, with times and places of recording and writing — tell nothing of the emotion involved in the music inside. The two longest tracks, Suite In C (11.21) and Birdman (lyrics by Crimso's Pete Sinfield and at 22 minutes taking all side two) are possibly the best fusions of music styles I've heard, taking in jazz and rock elements in a collage of sound that is always alive and vibrant.

From these it is easy to see where McDonald slotted into Crimso, and also possible to discern from the other tracks the influence upon the pair (it was also in Crimso) of the Beatles and, in particular, Abbey Road.

Flight Of The Ibis, the original melody for Cadence and Cascade, and Is She Waiting, both Ian's songs, have a soothing Harrison/McCartney melodic flavour allied to a production as tight and funky as anything on Abbey Road, while Giles' Tomorrow's People has the funky, brassy feel of a Lennon piece. All three are high quality songs.

Giles' drumming, on top of his Crimso work, is further substantial evidence for a ranking among the top rock drummers today. Tight, refined and controlled, at least one complete playthrough should be devoted purely to listening to his contribution. It's just a shame they've no plans for a follow up. **NICK LOGAN.**



IAN McDONALD and MIKE GILES.

ANYTHING by Cream still seems to sell like hot cakes so this re-packaged, re-release of the group's first album in the cut price 99 series —FULL CREAM (Polydor 99 stereo 2447 010, 19s 10d)—should find plenty of buyers. In fact it is already in the NME albums chart. Tracks, all studio cuts, include N.S.U., Spoonful, I'm So Glad and Toad, later to be issued in live form. Also Sleepy Time Time, Dreaming, Sweet Wine, Cat's Squirrel, Four Until Late, Rollin' and Tumblin'.

AMON DUUL II: YETI (Liberty double album stereo LSP 101 52s 6d)

This much-talked-about German heavyweight may well have soaked much of its national heritage into its dynamic music but, first and foremost, it seems to have been out across the Atlantic that they've looked for their influence and inspiration.

Listening to this weighty double set, I was constantly reminded of all that was best on the fledgeling West Coast rock scene, with Jefferson Airplane and the Grateful Dead most often brought to mind.

But whatever their roots, this seven strong band are an exciting prospect. Vital and resourceful as musicians, there isn't a hint of indecision in anything they tackle; the four part Soap Shop Rock suite, featuring the eerie but stunning vocals of Renate, being typical of the pulsating energy they generate throughout.

Even on the 18-minute improvisation Yeti, taking up the whole of side three, the interest isn't allowed a moment's flagging. It's becoming increasingly obvious that we should no sooner think of European pop as "Eurovision" as we would expect our own output to be judged from "Top Of The Pops." **NL**

Other titles: She Came Through The Chimney, Archangels Thunderbird, Cerberus, The Return Of Ruebezahl, Eye-shaking King, Pale Gallery, Yeti Talks To Yogi, Sandoz In The Rain.

QUICKSILVER MESSENGER SERVICE: JUST FOR LOVE (Capitol stereo. SMAS-498. 57s 6d).

In company with the Jefferson Airplane and the Grateful Dead . . . Quicksilver Messenger Service are the personification of what the spirit and the direction of the great San Francisco Rock Revival was really all about.

Throughout the 40-plus minutes of totally original music contained on this album, not one single second is wasted or in any way becomes superficial.

Though QSMS have undergone various personnel permutations, the magic that sparked Happy Trails and Shadey Groves remains intact on Just For Love.

At times Dino Valenti's vocal delivery, especially on the two-part title track and Fresh Air has an oddly dated and nostalgic feel to it, with a lonesome reverb being employed to Valenti's larynx.

On The Hat, which can only be described as a rather ramshackled country number, his haunting tones take on a dream like quality.

Of the other tracks Cobra in an instrumental which features Nicky Hopkins' piano to the fore. Slightly Mexican in concept it conjures up visions of hot sun and parched throats.

With a most impressive recording pedigree and a reputation for being equally as good on stage it seems a great pity that we in this country have been denied the opportunity of welcoming QSMS to our shores, where I am sure they'd prove a great success. — **RC.**

Other titles: — Wolf Run (Pts 1 & 2), Freeway Flyer, Gone Again.

*

STEPHANE GRAPPELY & FRIENDS (Philips stereo. 6308.017; 39s 11d)

STEPHANE GRAPPELLY is one of those rare individuals who became a living legend so very early in his career. His virtuosity on the violin placing him alongside Satchmo, Bird, Duke, and Goodman as the doyens of their respective instruments.

Today, he is playing as good, if not better than when he co-partnered the late great **Django Reinhardt.** In fact, just a few short weeks ago he easily managed to steal the show nightly from Sacha Distel at the London Palladium.

Listening to Grappelly weave his Gallic magic on such great standards as "Sweet Georgia Brown," "How High The Moon," "Girl From Ipanema" and nine other selections supported a quartet of leading British musicians, it's easy to see why his appeal cuts across all generations and musical persuasions. R.C.

LP section edited by ALLEN EVANS

JOHN STEWART: WILLARD (Capitol stereo E-ST 540 39s 11d).

AMERICA'S supply line of fine writer/singer/guitarists never seems to dry up. To my knowledge this is the debut album from Stewart, a highly talented exponent of his idiom who in many respects invites comparison with his friend James Taylor.

It's not only that James sings and plays guitar on this album, or that as on "Sweet Baby James" Carole King, piano, and Russ Kunkel, drums, are among the musicians, nor that Peter Asher produces, but that Taylor and Stewart's songs work around the same themes, drawing inspiration from the same heritage.

Stewart is, in fact, more into that than James and titles like Big Joe, Belly Full Of Tennessee and Back In Pomana and lyrics about roads, trains going home and the simple virtues of country America tell their own story.

All this Stewart relates with authority, his vehicle a set of memorable songs and a deep, stark voice not too far removed from Johnny Cash.

The backings are sensitively aligned to the songs which apart from two Nashvile cuts using such luminaries as Doug Kershaw, Norbert Puttnam, Kenny Buttrey and Charlie McCoy, were recorded at Hollywood's Crystal Sound.

I find Taylor's songs warmer and easier to get into, although Stewart has a skill for setting scenes and can match him for the quality of his songs A talent to watch. **NL**

Other titles: Julie, Judy Angel Rain, Friend Of Jesus, Clack Clack, Hero From The War, Willard, Golden Rollin' Belly, All American Girl, Oldest Living Son, Earth Rider, Marshall Wind.

*

KEVIN AYERS AND THE WHOLE WORLD: SHOOTING AT THE MOON (Harvest stereo SHSP 4005 45s)

Kevin Ayers possesses what in days of old might have been described as a throwaway vocal delivery, and this, when allied to the downbeat nature of his songs, produces an appealing and distinctive mixture.

Both his songs and his voice, with its detached but wry and knowledgeable tone, have an insidious quality, carried along on a gently underlying air of insanity that can't quite be explained.

In the Whole World, highlighted by Lol Churchill's mooning saxes, the ex-Soft Machine founder member has found the perfect backdrop for both Shooting At The Moon's pretty songs and its descriptive compositions.

Listening to the tale of The Oyster And The Flying Fish, a delightful acoustic duet between Ayers and Bridgit St John, then the atmospheric Underwater and the strange world of Clarence In Wonderland it is rather like a child's story book come to life. **NL**

Other titles: May I, Rheinhardt And Geraldine, Colores Para Dolores, Lunatics Lament, Pisser Dans Un Violon, Red Green And You Blue, Shooting At The Moon.

*

GREATEST SHOW ON EARTH: THE GOING'S EASY (Harvest stereo SHVL 783 45s)

As you'd expect from an eight-piece band with instruments at their disposal that include flute, bongos, guitars, organ, piano, flugel horn, trumpet and tenor, alto and baritone saxes, the Greatest Show On Earth have a wide range in which to employ their skills.

Most of what they do they tackle with authority, although they sound less at home on the acoustic passages in this set than they do on lengthy workouts like Borderline, their exciting use of urgent rhythms with bongos and organ to the fore being reminiscent of Santana's work in this field. Some of the acoustic-based parts are a little less than inspired but this may be due to the material — all written within the group.

Occasionally the time changes and brass breaks bring Family and Blood, Sweat And Tears to mind, and the main criticism is the album's lack of any definite or individual stamp. On the other hand they are still developing.

Other titles: Magic Woman Touch, Storytimes And Nursery Rhymes, The Leader, Love Magnet, Tell The Story.

FOUR CHAIRMEN SOLOISTS

CHAIRMEN OF THE BOARD: GIVE ME JUST A LITTLE MORE TIME (Invictus, SVT 1002, 39s 11d)

THOROUGHLY interesting debut album, varied from the together singing of the title tune (their No. 1 single), Brave Hooray, Feelin' Alright, to some torrid solo vocal performances on such a mixture of tunes as the rocking belter Tricked And Trapped, the sentimental My Way (with "sweet-voiced" Eddie Custis leading), Didn't We and Bless You, the tear-jerking Patches, the up-tempo Since The Days Of Pigtails and Fairytales, with Danny Woods taking the lead.

The lower register singer Harrison Kennedy leads on the Beatles' Come Together. For the rest, it is General Johnson who is the vocal highlight. The music behind is top-class beat. Production is by Holland-Dozier-Holland, arrangements by Tony Camillo. Sleeve gives plenty information, thanks to Detroit Free Press' Mike Gormley and cameraman John Collier. Most impressive first LP. AE.

Other titles: I'll Come Crawling, You've Got Me Dangling On A String.

CHAIRMEN OF THE BOARD (l to r) DANNY WOODS, GENERAL JOHNSON, HARRISON KENNEDY and EDDIE CUSTIS.

TOM, WHO HAS EVERYTHING, TALKS ABOUT HIS LP!

TOM JONES: I WHO HAVE NOTHING (Decca LK, SKL 5072; 39s 11d)

ANOTHER punchy set of tuneful, rhythmic songs from the power-driving voice of Tom Jones, who can turn on the quiet charm or rip out the rock with equal ease, and does it here.

Tom is becoming a much better singer, free-sounding and with a remarkable facility of changing tempo and volume without losing gist of the song. Also every word can be heard so clearly, although sometimes he tears the words apart, to make them into two or three words. He uses repeat-words and phrases to great effect, to add emphasis, and brings in his high, sudden high-pitched shouts to give extra excitement.

NME EXCLUSIVE

by ALLEN EVANS

Gordon Mills, who manages Tom and chooses, with Tom, the songs has seen that Tom gets the best, even though it means that not one of them is royalty-bound to MAM's own music company!

Two songs — Brother Can You Spare A Dime, and Try A Little Tenderness — were both written in 1932, the former by Russian-born American **Jay Gorney** and **E. Harburg**; the latter by American **Harry Woods**, with Britons **Reg Connelly** and **Jimmy Campbell**. They sound as modern as **John (Clearwater) Fogerty's** Lodi, too!

Tom's accompaniment is, as always, tops.

HERE'S a track by track run down on it . . . .

DAUGHTER OF DARKNESS (Reed, Stephens). Girlish high pitched voices and soft orchestral intro, then comes Tom, quiet and breathless, but he's soon putting volume into the word "Why" and riding along on the corus. Two-tempo song, fast chorus, slower verse, with rock-steady beat, specially from drums.

TOM'S COMMENT: THIS WAS A SINGLE, OF COURSE. A COMMERCIAL SONG. LIKE "DELILAH" A BIT.

I HAVE DREAMED (Rogers, Hammerstein). Soft but insistent. Lovely song of man's praise for a girl's beauty — in a dream. Tom sings this very, very well, imparting everything without being too formal. Great ending. When does he make a film?

TOM'S COMMENT: BEAUTIFUL BALLAD. IT'S BEEN IN THE SHOW A FEW TIMES. GOOD RANGE. I LIKE SINGING IT.

LOVE'S BEEN GOOD TO ME (McKuen). Another soft one. The wistfulness of the lonely-man McKuen is beautifully put over by Tom, who knows what words like "I have been a rover, I have walked alone" mean. One of the best tracks.

TOM'S COMMENT: I WISH I'D HAD IT FIRST, BUT SINATRA GOT IT. A GOOD SONG FOR A SINGLE AND I'D HAVE LIKED TO HAVE DONE IT.

LODI (John Fogerty). Faster, rocking, "go-old." Behind the words and notes. You can see him rocking his hips to this Clearwater hit. Having fun, Tom gets the rhythm going. Rhythm guitar bit too static but brass great.

TOM'S COMMENT: A GOOD GO-ER.

TRY A LITTLE TENDERNESS. Soft one again, the housewives' choice. Puts a lot into the word "tenderness," high-pitched and held, and stress "never" over and over. Makes simple ditty into a big thing, going into a fast, hysterical last chorus with extra words about "teaser" and "squeezer" and a few baby-babys. Makes an exciting end to part one.

TOM'S COMMENT: BEST SONG ON THE ALBUM AS FAR AS I AM CONCERNED. A GREAT SONG.

I WHO HAVE NOTHING (Donida, Lieber, Stoller, Mogol). The poor guy watching his girl going out with the rich guy. Song surrounded by drama. Girl, band and waah-waah organ intro, then Tom pulling out all the stops on tremelo and phrasing. Pleading almost crying voice. Bit too over-dramatic.

TOM'S COMMENT: MY STRONGEST BALLAD. I LIKED THE BEN E. KING VERSION. I WAS TOLD HE USED THE ORIGINAL ITALIAN BACKING TRACK ON HIS DISC.

WHAT THE WORLD NEEDS NOW (Bacharach - David). Pleasant change from last track. Happier, lighter Tom, but don't like "tane" at end of mountain. Tom tends to get a little behind the band, but it ends okay.

TOM'S COMMENT: A MIDDLE-OF-THE-ROAD SONG. FOR A BIT OF RELIEF.

WITH ONE EXCEPTION (Sutton, Sherrill). Recorded in 1969 according to the label (all others this year). Jog-trot song, with honky-tonk piano and trad sound. Happy tune, bit Frankie Vaughan-ish. Nice change from supercharged Tom.

TOM'S COMMENT: NO, I DID THIS IN 1968, NOT '69. IT WAS DONE FOR A SINGLE BUT IT DIDN'T COME OFF SO IT GOT PUT ON TO THIS LP.

TO LOVE SOMEBODY (B. R. & M. Gibbs). A bit uncertain here. Tom does his smoochy bit, but he doesn't go all-out on this. Perhaps tune isn't all that good. A bit confused and forced.

TOM'S COMMENT: ANOTHER SONG I WOULD HAVE LIKED TO DO FIRST, ONLY THE BEE GEES DID IT THEMSELVES. A TRICKY SONG BECAUSE THERE ARE A LOT OF CHANGES IN IT.

BROTHER CAN YOU SPARE A DIME. Written for "Americana" revue on Broadway, 1932, words about the depression and first war. Was big hit for Jolson and others through years. Tom turns the guy's name, Al, into a sex sound once, but otherwise it's okay. Big, big ending. Way country's going, we could all be singing it soon.

TOM'S COMMENT: I LIKED THIS SONG SINCE I WAS A KID. MY UNCLE GEORGE, THE COALMAN, SANG IT TO ME WHEN I WAS VERY YOUNG.

SEE SAW (Conway, Cropper). Best track. Tom going into orbit. Fast, soulful, swinging, rocking, ripping it out. Fracturing words and music and punctuating it with his high-pitched shout excitement-makers. The climax or the climaxes.

TOM'S COMMENT: I DO THIS IN THE ACT. A GOOD ROCKER AT ALL TIMES.

Varied fare from Kenny

KENNY ROGERS AND FIRST EDITION: TELL IT ALL BROTHER (Reprise 6412 stereo, 40s 8d)

FROM the folksy of Alex Harvey's soulful King Of Oa Street, to the raving, rocking Love Woman, by Kenny and Douglas Le Grand, this is an album of varied moods.

Produced by **Jimmy Bowen** and Kenny, it features some great guitar playing, choral and solo singing. **Kin Vassy's** beaty Heed The Call, with a tambourine in back, is good, and the spiritual-sounding We All Got To Help Each Other has the right message.

Other titles: Shine On Ruby Mountain, I'm Gonna Sing You A Sad Song Susie, Camptown Ladies, Molly, After All.

*

VOICES OF EAST HARLEM: RIGHT ON BE FREE (Electra, stereo 2469 007; 42s 6d).

If I was a song writer I'd wan't this inhibitive, hysterical, hell-raising vocal group to do my song, just to hear how different they would make it! I'm sure **John Fogerty** must have flipped at **James Missouri's** Proud Mary, with the whole gang behind him, really rolling that river! And the high-voices on Music In The Air, with **Bernice Cole** ripping it out, following it with a torrid Oh Yeah. Other great lead singers backed by some 20 others, are **Kevin, Gerri** and **Anna Griffin** and **Cynthia Sessions**, but it is the togetherness of the whole which is the sensational sound of this **Jerry Brandt** produced young group from East Harlem, New York. **AE.**

Other titles: Right On Be Free, Simple Song Of Freedom, For What It's Worth, Let It Be Me, No, No, No, Gotta Be A Change, Shaker Life.

*

DESMOND DEKKER: YOU CAN GET IT IF YOU REALLY WANT (Trojan, TBL 146, 19s 11d). An exciting set of 12 songs, all written specially for reggae and including his current single hit, the man who made reggae happen has another boost for his kind of music here. Jimmy Cliff wrote the title number and That's The Way Life Goes, while the other ten songs were penned by D. Dacres for this LP. You'll like Cindy, Polka Dot and Pickney Gal.

G.G. ALL-STARS: MAN FROM CAROLINA (Trojan TBL 129, 19s 11d). A girl vocalist takes the lead, but some tracks are purely instrumental, with some good flute playing. Mostly written for reggae by A. Ranglin. 12 tracks.

The Beatles
"Let it be"
apple PCS 7096

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TOP SINGLES reviewed by Derek Johnson

Jackson 5 set to follow U.S. success

JACKSON 5: ✱ I'll Be There (Tamla Motown).

SLOWER and less fervent than the lads' previous three singles, this is a rhythmic ballad with an impassioned and pleading lyric. It reminded me of a beat version of an oldie you may remember called "Let It Be Me."

Despite the slackening of the tempo, it's still impregnated with that heavy tambourine-accentuated Tamala beat. The routine shows that young Michael Jackson's talent extends far beyond the limits of mere youthful exuberance, because here he displays a surprisingly mature finesse in his handling of the lyric.

It's a pleasant song, and melodic too — though it may well have been written off as "rather ordinary" had it been recorded by an unestablished group. But it's already got to No 1 in the States, and I doubt if it will finish far short of that mark in this country.

GLEN CAMPBELL: † It's Only Make Believe (Capitol).

GLEN has been pretty successful in the Chart recently, though he's still not an automatic entrant, so we have to take various factors into account in assessing this record. It was a No 1 hit for its composer Conway Twitty in 1959, and this would normally have been an ideal time to revive it.

But remember that, in the meantime, Cliff Richard scored heavily with his version. So Glen is now attempting to make it three in a row, and at the same time competing against the Christmas rush of big-name singles.

Well, it's a powerful styling of strong material, and builds to a palpitating climax. This, coupled with Glen's current appeal and the colourful scoring, must put it in with a reasonable chance.

BS & T is my kind of music

BLOOD, SWEAT & TEARS: † Lucretia Mac Evil (CBS).

THIS is my kind of music, although obviously BS & T are still a specialist attraction in this country, and haven't yet aspired to mass appeal.

David Clayton-Thomas (who wrote it), the possessor of one of the most distinctive voices in today's pop music, is at his most electrifying and fiery in this punch-packed routine. It's a record that really swings in the literal sense of the word.

The group performed this number to great aclaim at its recent Albert Hall concerts, and I'm sure its growing army of supporters will lap it up — if they haven't already got the LP from which it is taken!

FREE (l to r) ANDY FRASER, PAUL RODGERS, PAUL KOSSOF and SIMON KIRKE — a humdinger of a new single.

FREE HEAD FOR THE TOP

FREE: ★ Stealer (Island).

SUCH is the furore surrounding Free at the moment, I'm sure it would have a hit even if it recorded a perfectly straight version of the National Anthem! But as this happens to be a fantastic record, I rate it as close to a Chart certainty as you could ever get.

It isn't a rave-up disc — indeed, it's not even very fast. But, oh boy, that sound!

The pulverising beat is so solid that it batters away at your brain like a pile-driver, and the juddering guitars are so resonant and reverberating that they bounce from wall to wall. Add to this an authoritative and commanding solo vocal, plus a repetitive riff melody that sticks in the mind like glue, and you've got a humdinger of a disc.

Mind you, it's not the sort of stuff that the Mums and Dads will go for — but even so, it's bound to chalk up enormous sales. It'll soon be up there challenging for No. 1!

SANDPIPERS: Santo Domingo (A & M). A melodic and instantly hummable ballad with a soothing lilt and religious flavour, clearly aimed at the Christmas season. Laden with chimes and helpings of "Ave Maria," it's strictly for the squares.

GUESS WHO: † Share The Land (RCA). The title track from the Canadian group's new album. It's a forceful beat-ballad with a sermon-like lyric, convincingly delivered by the leader, whose voice is encased in rich harmonies from the other lads.

In fact, this superb vocal blend really makes the record for me! There's a thumping beat, plus some raucous guitar work going on in the background.

The melody is basically simple, but the boys improvise on it to such an extent — more especially in the vitriolic climax — that it develops into a work of some intricacy. I fear, though, that the seasonal deluge of releases may take its toll

TONY BENNETT: I'll Begin Again (CBS). It's only a fortnight since CBS released Tony's "MacArthur Park." But this number has proved so popular during his London Pal-

A dramatic and gripping styling of one of Leslie Bricusse's set pieces from the forthcoming film musical "Scrooge." It's a quality song and a quality performance, which is bound to become a standard. But I doubt if it will be an instant hit, specially as the movie isn't out yet.

ladium season that it was decided to rush it out.

ROLF HARRIS, who this week releases his version of the Belafonte hit "Mary's Boy Child" with eight-year-old DANIELLA. See review of both records right.

HAUNTING CARPENTERS

CARPENTERS: ✱ We've Only Just Begun (A & M).

JUST beautiful! A tenderly haunting ballad with a caressing lilt, it offsets the honey-flecked voice of Karen Carpenter to perfect advantage. Golden strings and deft piano touches are interwoven behind her vocal.

In the chorus, the tempo increases and the backing intensifies — with tambourine stressing the rhythm, and staccato brass chords punctuating the scoring.

The song itself is gorgeous — the sort that will be recorded on albums by big-name artists for years to come. But it's rather more complex, and takes longer to grow on the listener, than "Close To You" — which itself took quite a while to register! Nevertheless, I feel that the group has now made its mark here, and that this one will go into the Chart much more quickly than the last.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

Rolf cuts Belafonte 'Mary' hit

ROLF HARRIS: ✱ Mary's Boy Child (Columbia).

IT'S well over a decade since Harry Belafonte notched up a million sales in Britain with this charming song, which is now established as a perennial favourite.

It remains to be seen whether familiarity breeds contempt, or whether the world is ready for a brand new interpretation! Well, Rolf's styling is simple, sincere, thoroughly enchanting and underlined by a gentle, but captivating, rhythm. And with his immense family popularity, plus his current TV series, I would think this will prove to be a strong seasonal draw. Even though Rolf himself wasn't keen on the idea of releasing it!

. . . and discovers DANIELLA

DANIELLA: † Goodnight My Little Love (Columbia).

AN eight-year-old Maltese girl whom Rolf Harris discovered singing this very song in a contest in her own island.

This re-recording doesn't quite have the atmosphere of the original version which Rolf played me with great enthusiasm some weeks ago. But it's still an extraordinary record! Sheer corn, it's belted in a Millie-like voice with all the flair of a trouper, and it has a remarkably catchy sing-along chorus. Could be a surprise hit and, in any case, will be a standard favourite on the request shows.

THUNDERCLAP NEWMAN: † Wild Country (Track). A No. 1 hit in 1969 was followed this year by a Chart miss with "Accidents." Now Track is releasing a number from Thunderclap's recent LP because, they say, it is currently finding favour with the disc-jockeys.

Set at mid-tempo pace, it's a solid hard-driving sound with an intriguing lyric. Not a particularly significant melody, but it's insistent and compelling — and Newman's individuality makes it totally absorbing.

I wouldn't have thought it was a mass-appeal disc, but the retail price of six shillings — for which Track is to be complimented — will deservedly boost the sales.

Blood Sweat & Tears

New single

"Lucretia Mac Evil"

CBS 5220

on CBS

Following miss, Kenny Rogers tries again

KENNY ROGERS & THE FIRST EDITION: † Heed The Call (Reprise).

AFTER two gigantic hits, Kenny Rogers' last single "Tell It All Brother" laid a large egg — and it wasn't helped by the First Edition cancelling its British tour which was due at the time.

This is a better record han the last one. It's a snappy and bouncy number, with that characteristic shuffle beat — emphasised by tambourine — which dominated "Ruby." One of those philosophic lyrics with a moral, it's convincingly unfolded by Kenny, assisted by appealing chanting from the rest of the group.

On the debit side, it could havedone with a slightly stronger melody line. Even so, with sufficient plugs, it may well make its presence felt. A 50-50 chance.

NANA MOUSKOURI: † Mamma (Fontana). So many of this year's Christmas records are designed to tug at the heartstrings. I suppose that's only to be expected at a time of seasonal goodwill. But my goodness, this one's a real tear-jerker. Set in a refugee camp, it's the tale of a little boy whose mother dies — but who finds happiness with another woman who has just lost her son. Sung with delicacy and taste by Nana, it has a subdued backing, a haunting melody and a hook chorus. Just the sort of song which could capture the fans' imagination, specially with the delightful Nana singing it.

JOHNNY MATHIS: Evil Ways (CBS). Johnny abandons his usual ballad approach in favour of a beaty medium-pacer. There's a mean feel to the lyric in keeping with the title, coupled with a biting brassy backing.

It's the usual polished and immaculate performance from Johnny — maybe a shade too polished for this type of material.

BADFINGER: THE MAKINGS OF A HIT

BADFINGER: ✱ Not Matter What (Apple).

IS it the coincidence of being on the Apple label, or merely an association of ideas, that makes Badfinger sound incredibly like the early Beatles? And although this isn't a Lennon-McCartney number, there's something about the construction of the song that has a Beatles flavour about it.

A mid-tempo item, with a thick and pungent guitar backing, it has a steady beat and some really ear-catching harmonies. It's a commercial number, basically simple and therefore quick to register, but the group's impressive work-out stamps it with quality.

Many months have elapsed since Badfinger's last hit, so disc-jockey support will be necessary

BUDDY GRECO: Everybody Gets To Go To The Moon (Wand). Taken from Buddy's latest album, this is a swinging up-beat treatment of the Jim Webb song. Sophisticated, polished, artistic — all the adjectives customarily applied to Greco are applicable here. And he's supported by an imaginative orchestral scoring. But not Chart material.

SAVOY BROWN: Poor Girl (Decca). An insidious r-and-b set which the underground fans will love. And rightly so, because it's excellent of its kind. Noteworthy for its brilliant guitar work and bluesy solo vocal, it has a driving beat and an overall effect of spellbinding compulsion. Probably Savoy Brown's best routine to date.

Worth hearing.

"Way Down Down" (Carnaby) by **JAWBONE;** "In A Broken Dream" (Young Blood) by **PYTHON LEE JACKSON;** "Crazy Annie" (RCA) by **LUAN PETERS;** "Dear Madame" (CBS) by **MARILYN POWELL;** "A Girl To Remember" (Decca) by **BULLFROG;** "Thought I Had Me A Good Thing Going" (Beacon) by **BLACK VELVET;** "Can't Get Drunk Without You Baby" (President) by **ANDREW McMASTER;** "Rest Comfortably" (Pye) by **QUIET WORLD;** and "Noah" (Carnaby) by the **WAKE.**

NME TOP 30

(Week ending Wednesday, November 11, 1970)

LAST WEEK	THIS WEEK			WEEKS IN CHART	HIGHEST POSITION
T	1	WOODSTOCK	Matthews Southern Comfort (UNI)	7	1
2	2	PATCHES	Clarence Carter (Atlantic)	6	2
6	3	WAR	Edwin Starr (Tamla Motown)	5	3
5	4	BLACK NIGHT	Deep Purple (Harvest)	10	1
3	5	ME AND MY LIFE	Tremeloes (CBS)	8	3
11	6	THE WITCH	Rattles (Decca)	4	6
14	7	INDIAN RESERVATION	Don Fardon (Young Blood)	4	7
7	8	BALL OF CONFUSION	Temptations (Tamla Motown)	8	7
8	8	RUBY TUESDAY	Melanie (Buddah)	5	8
25	10	VOODOO CHILE	Jimi Hendrix (Track)	2	10
9	11	STILL WATERS	Four Tops (Tamla Motown)	8	9
4	12	BAND OF GOLD	Freda Payne (Invictus)	10	1
10	13	PARANOID	Black Sabbath (Vertigo)	8	4
15	14	IT'S WONDERFUL TO BE LOVED BY YOU	Jimmy Ruffin (Tamla Motown)	4	14
22	15	JULIE DO YA LOVE ME	White Plains (Deram)	3	15
12	16	CLOSE TO YOU	Carpenters (A & M)	9	3
21	17	SAN BERNADINO	Christie (CBS)	3	17
19	18	TIPS OF MY FINGERS	Des O'Connor (Columbia)	5	17
12	19	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Tamla Motown)	10	6
20	20	NEW WORLD IN THE MORNING	Roger Whittaker (Columbia)	4	20
24	21	HEAVEN IS HERE	Julie Felix (Rak)	3	21
30	22	WHOLE LOTTA LOVE	C.C.S. (Rak)	2	22
●	23	CRACKLIN' ROSIE	Neil Diamond (UNI)	1	23
29	24	THINK ABOUT YOUR CHILDREN	Mary Hopkin (Apple)	3	24
18	25	GASOLINE ALLEY BRED	Hollies (Parlophone)	6	13
16	26	MONTEGO BAY	Bobby Bloom (Polydor)	11	3
17	27	YOU CAN GET IT IF YOU REALLY WANT	Desmond Dekker (Trojan)	11	2
●	27	MORE GOOD OLD ROCK 'N' ROLL	Dave Clark Five (Columbia)	1	27
●	29	RIDE A WHITE SWAN	T.Rex (Fly)	1	29
●	30	YOU'VE GOT ME DANGLING ON A STRING	Chairmen Of The Board (Invictus)	1	30

TOP 20 LPs

2	1	LED ZEPPELIN VOL. 3	(Atlantic)	3	1
1	2	MOTOWN CHARTBUSTERS VOL. 4	Various Artistes (Tamla Motown)	5	1
4	3	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)	40	1
5	4	PARANOID	Black Sabbath (Vertigo)	8	1
3	5	CANDLES IN THE RAIN	Melanie (Buddah)	7	3
6	6	ATOM HEART MOTHER	Pink Floyd (Harvest)	5	4
7	7	DEEP PURPLE IN ROCK	(Harvest)	21	5
14	8	AFTER THE GOLD RUSH	Neil Young (Reprise)	2	8
13	9	EASY LISTENING	Various Artistes (Polydor)	3	9
9	10	GET YER YA YAS OUT	Rolling Stones (Decca)	10	2
12	11	PAINT YOUR WAGON	Soundtrack (Paramount)	41	2
8	12	LED ZEPPELIN VOL. 2	(Atlantic)	54	1
10	13	COSMO'S FACTORY	Creedence Clearwater Revival (Liberty)	11	2
11	14	ROCK BUSTER	Various Artistes (CBS)	5	9
18	15	TOTAL SOUND	Various Artistes (Studio Two)	3	15
●	16	I (WHO HAVE NOTHING)	Tom Jones (Decca)	1	16
16	17	ORIGINAL GREATEST HITS	Everly Brothers (CBS)	8	10
15	18	TIGHTEN UP VOL. 3	Various Artistes (Trojan)	4	15
●	19	FULL CREAM	Cream (Polydor)	1	19
17	20	BEACH BOYS' GREATEST HITS	(Capitol)	8	10

AMERICAN TOP 30

(Tuesday, November 10, 1970)

Last Week	This Week		
3	1	INDIANA WANTS ME	R. Dean Taylor
5	2	I THINK I LOVE YOU	Partridge Family
1	3	WE'VE ONLY JUST BEGUN	Carpenters
4	4	FIRE AND RAIN	James Taylor
2	5	I'LL BE THERE	Jackson Five
8	6	SOMEBODY'S BEEN SLEEPING	100 Proof
7	7	IT DON'T MATTER TO ME	Bread
12	8	TEARS OF A CLOWN	Smokey Robinson & Miracles
6	9	ALL RIGHT NOW	Free
11	10	GREEN EYED LADY	Sugar Loaf
9	11	IT'S ONLY MAKE BELIEVE	Glen Campbell
19	12	GYPSY WOMAN	Brian Hyland
10	13	LOLA	Kinks
14	14	GOD, LOVE & ROCK & ROLL	Teegarden & Van Winkle
15	15	SUPER BAD	James Brown
16	16	SEE ME, FEEL ME	Who
22	17	HEAVEN HELP US ALL	Stevie Wonder
20	18	CRY ME A RIVER	Joe Cocker
27	19	MONTEGO BAY	Bobby Bloom
28	20	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley
21	21	DEEPER, DEEPER	Freda Payne
23	22	STAND BY YOUR MAN	Candi Staton
24	23	ENGINE NO. 9	Wilson Pickett
17	24	LUCRETIA MAC EVIL	Blood, Sweat & Tears
—	25	YELLOW RIVER	Christie
26	26	MAKE IT EASY ON YOURSELF	Dionne Warwick
—	27	HEED THE CALL	Kenny Rogers & First Edition
—	28	5-10-15-20 (25-30 YEARS OF LOVE)	Presidents
13	29	LOOK WHAT THEY'VE DONE TO MY SONG MA	New Seekers
25	30	OUR HOUSE	Crosby, Stills, Nash & Young

Courtesy "Cash Box"

TOP 30 LPs

(Tuesday, November 10, 1970)

Last Week	This Week		
1	1	THIRD ALBUM	Jackson Five
2	2	LED ZEPPELIN VOL. 3	Led Zeppelin
3	3	CLOSE TO YOU	Carpenters
4	4	ABRAXAS	Santana
5	5	SWEET BABY JAMES	James Taylor
7	6	GET YER YA YAS OUT	Rolling Stones
6	7	COSMO'S FACTORY	Creedence Clearwater Revival
12	8	AFTER THE GOLD RUSH	Neil Young
8	9	A QUESTION OF BALANCE	Moody Blues
23	10	THE PARTRIDGE FAMILY ALBUM	Original TV Cast
22	11	SHARE THE LAND	Guess Who
10	12	WOODSTOCK	Original Soundtrack
9	13	NEIL DIAMOND GOLD	Neil Diamond
14	14	CHICAGO	Chicago
13	15	TOMMY	Who
19	16	WITH LOVE, BOBBY	Bobby Sherman
29	17	ELTON JOHN	Elton John
11	18	MAD DOGS AND ENGLISHMEN	Joe Cocker
15	19	FIRE AND WATER	Free
21	20	SUGARLOAF	Sugarloaf
18	21	DEJA VU	Crosby, Stills, Nash & Young
20	22	STAGEFRIGHT	Band
16	23	CLOSER TO HOME	Grand Funk
17	24	TEMPTATIONS GREATEST HITS VOL. 2	Temptations
—	25	NEW MORNING	Bob Dylan
30	26	(UNTITLED)	Byrds
—	27	U.S.A. UNION	John Mayall
—	28	THE GLEN CAMPBELL GOODTIME ALBUM	Glen Campbell
—	29	JAMES TAYLOR	James Taylor
—	30	I (WHO HAVE NOTHING)	Tom Jones

Courtesy "Cash Box"

5 YEARS AGO

TOP TEN 1965
Week ending November 19, 1965

1	1	GET OFF MY CLOUD	Rolling Stones (Decca)
4	2	1-2-3	Len Barry (Brunswick)
7	3	THE CARNIVAL IS OVER	Seekers (Columbia)
3	4	MY GENERATION	Who (Brunswick)
2	5	YESTERDAY MAN	Chris Andrews (Decca)
5	6	IT'S MY LIFE	Animals (Columbia)
6	7	HERE IT COMES AGAIN	Fortunes (Decca)
8	8	TEARS	Ken Dodd (Columbia)
11	9	A LOVER'S CONCERTO	Toys (Stateside)
9	10	YESTERDAY	Matt Monro (Parlophone)

10 YEARS AGO

TOP TEN 1960
Week ending November 18, 1960

1	1	IT'S NOW OR NEVER	Elvis Presley (RCA)
4	2	AS LONG AS HE NEEDS ME	Shirley Bassey (Columbia)
4	3	DREAMIN'	Johnny Burnette (London)
3	4	ONLY THE LONELY	Roy Orbison (London)
6	5	MY HEART HAS A MIND OF ITS OWN	Connie Francis (MGM)
5	6	ROCKING GOOSE	Johnny and the Hurricanes (London)
9	7	SAVE THE LAST DANCE FOR ME	Drifters (London)
11	8	GOODNESS GRACIOUS ME	Peter Sellers and Sophia Loren (Parlophone)
16	9	MAN OF MYSTERY	The Shadows (Columbia)
13	10	MY LOVE FOR YOU	Johnny Mathis (Fontana

15 YEARS AGO

TOP TEN 1955
Week ending November 18, 1955

1	1	HERNANDO'S HIDEAWAY	Johnston Brothers (Decca)
3	2	MAN FROM LARAMIE	Jimmy Young (Decca)
2	3	ROCK AROUND THE CLOCK	Bill Haley Comets (Brunswick)
7	4	HEY THERE	Rosemary Clooney (Philips)
5	5	HEY THERE	Johnnie Ray (Philips)
9	6	YELLOW ROSE OF TEXAS	Mitch Miller (Philips)
4	7	BLUE STAR	Cyril Stapleton (Decca)
10	8	LET'S HAVE A DING, DONG	Winifred Atwell (Decca)
6	9	I'LL COME WHEN YOU CALL	Johnnie Ray (Philips)

KPM HITS

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CHERRY, CHERRY by JONATHAN KING
PATCHES by CLARENCE CARTER
CRACKLIN' ROSE by NEIL DIAMOND
DECIMALISATION by MAX BYGRAVES
SNOW BIRD by ANNE MURRAY
SOMEBODY'S BEEN SLEEPING by 100 PROOF
I FEEL LIKE BE!NG A SEX MACHINE by JAMES BROWN
BAND OF GOLD by FREDA PAYNE

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NEW to the charts

Neil Diamond in with 'Rosie'

"CRACKLING Rosie" enters the NME Chart at 23 for the first time this week and there will be a lot of people who will be saying "and about time too." Neil Diamond is a very under-rated American singer-songwriter who is respected in his own country but hardly heard of in England.

A few years ago "Brooklyn Boy" Neil had a string of hits here with several of the Monkees' singles, "The Boat That I Row" which was a big success for Lulu, and another song for Cliff Richard as well as many others. He has had fifteen American hit singles, but at the age of 26 he had only just broken into the British market.

Neil left school at 13 and wandered through the mid-west of America where he met up with a folk group called The Roadrunners with whom he played for a while. Eventually he was introduced to the writing and production team of Jeff Barry and Elli Greenwich which started him on the road to fame.

He has had a few LPs released in over here. Among them are "The Feel Of Neil Diamond," Brother Love's Travelling Salvation Show," "Touching You, Touching Me" which contain mostly self-penned compositions like: "Sweet Caroline," "Holy Holy" and "Cherry Cherry" a number currently on release by Jonathan King.

The success that "Crackling Rosie" is having should see Neil Diamond on the map alongside the Neil Youngs and Joni Mitchells of the pop world.

GILLIAN SAICH

50 MORE LPs TO WIN

see page 16

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NME NEWS SERVICE — AND PAGES 14 & 15

Stones turn down Southern Comfort

THE Rolling Stones have turned down the opportunity of signing chart-topping group Matthews' Southern Comfort to their new label. The NME understands that Marshall Chess — head of administration for the new label — was keen to sign Comfort. But the final decision rested with Mick Jagger, who turned the group down on the grounds that it "is not funky enough"! Jagger is believed to be anxious to sign a group with a heavy image as the label's first attraction.

Meanwhile, although six companies are now bidding for its services, Comfort remains the No. 1 group without a record label — as previously reported, its contract with MCA's UNI label has now expired. Both Apple and Decca have agreed to the group's terms, and must be considered the front runners to sign it.

But four other leading disc firms have now come back into the reckoning, as a result of Comfort's stay at the top of the Chart. They are Nems, CBS, A & M and Warner-Reprise. All four companies broke off negotiations initially, but have now said that they are willing to meet the group's terms.

A spokesman for Comfort told the NME: "The situation remains as it was a fortnight ago. We are still considering all the various offers."

HERMAN & ROGER FOR PALLADIUM

PETER NOONE with Herman's Hermits and Roger Whittaker star in a two-week variety bill at the London Palladium from Monday, November 30. Also set are Dick Emery, Susan Lane and the Clark Brothers. Presenters Louis Benjamin and Leslie Grade are negotiating for Russ Conway to complete the line-up. This is the last variety bill before the panto opens.

Elvis package is reduced by £1

THE Elvis Presley four-album package "50 Golden Hits," which is being rushed out this week by RCA packed in a box with a 20-page illustrated book, has been reduced in price. It was originally advertised at £7 19s. 10d. But RCA says that, due to enormous demand, it has been able to cut the price by over £1 to £6 18s. 0d.

MOODIES PLAY CARNEGIE HALL

THE Moody Blues took time out from extensive recording sessions last Friday to attend the wedding of group member Mike Pinder at Epsom Registry Office. The other Moodies turned out in force for the ceremony, and our picture shows (left to right) RAY THOMAS, GRAEME EDGE, bride DONNA ARKOFF (a 19-year-old secretary from California), MIKE PINDER, JOHN LODGE and JUSTIN HAYWARD.

The couple will live at Mike's house in Cobham, but there is no time for a honeymoon just yet as the Moodies are now back in the studios again! The group has now moved the headquarters of its Threshold Records company out of London, and has opened offices in Cobham — where they all live.

The outfit begins its latest American tour on December 3, playing mainly West Coast dates. But it travels east for the final date in the schedule, which is a concert at New York Carnegie Hall on December 14 — the group's first appearance at this celebrated venue.

DES, KINKS, ROLF, CLIFF, MELANIE, STEVIE, WAGON, SINATRA—NEW LPs

Singles by Three Dog & Brotherhood

ANOTHER star-spangled batch of big-name albums is scheduled for release within the next few weeks — it includes discs by Frank Sinatra, Des O'Connor, the Kinks, Cliff Richard, Rolf Harris, Sacha Distel, Johnny Johnson and Bandwagon, Stevie Wonder, James Brown, Melanie and the Temptations. Also set are new singles by Three Dog Night, the Brotherhood Of Man and the Kinks — as well as another re-issue of a Jimi Hendrix track.

Among singles out next Friday (20) are "One Man Band" (Probe) by THREE DOG NIGHT; "This Boy" (Deram) by BROTHERHOOD OF MAN; "Ape Man" (Pye) by the KINKS; "The Resurrection Shuffle" (Capitol) by ASHTON, GARDNER & DYKE; "Most Of All" (Wand) by B. J. THOMAS; and "October 26" (Harvest) by the PRETTY THINGS.

Set for November 27 are the Leonard Cohen song "Hey That's No Way To Say Goodbye" (Columbia) by VINCE HILL; and "Valley To Pray" (Warner) by ARLO GUTHRIE. The RCA label releases "No Such Animal" by JIMI HENDRIX on December 4.

Here are details of the latest album releases to be announced:

OUT NEXT FRIDAY (20)

FRANK SINATRA: "Greatest Hits, Volume 2" (Reprise).
SACHA DISTEL: "Close To You" (Warner).
KINKS, "Kinks Part One — Lola Versus Powerman And The Money-Go-Round" (Pye).
BEN E. KING: "Rough Edges" (Crewe).

OUT NOVEMBER 27

CLIFF RICHARD & CLIFF BARROWS: "His Land" (Columbia).
JOHNNY JOHNSON & BANDWAGON: "Soul Survivor" (Bell).
STEVIE WONDER: "Signed, Sealed And Delivered" (Tamla Motown).
ROLF HARRIS: "Mary's Boy Child" (Columbia).
MELANIE: "Left Over Wine" (Buddah).
DES O'CONNOR: "With Love" (Columbia).
TEMPTATIONS: "Greatest Hits, Volume 2" (Tamla Motown).
JAMES BROWN: "Sex Machine" (Polydor double album).
DEREK & THE DOMINOS: "Leyla And Other Assorted Love Songs" (Polydor double album).
CLARENCE CARTER: "Patches" (Atlantic).
BEE GEES: "Two Years On" (Polydor).
STEVE STILLS: "Steve Stills" (Atlantic).
JOHN MAYALL: "USA Union" (Polydor).

● The Cliff Richard-Cliff Barrows album is the soundtrack of the documentary film which Richard made in Israel last year. Barrows is an American evangelist.

Scott returns

SCOTT WALKER re-emerges from the shadows next week, with the rush-release by Philips of his new album "Till The Band Comes In." The LP is a musical interpretation of life in a block of flats in a frozen moment of time, and is described as the "culmination of a period of remarkable changes in Scott's life."

Among the characters represented in song on the album are a telephone crank, an old-age pensioner, the landlady of an unneighbourly stripper, a kept cowboy, an immigrant waiter and a resigned girl lover. This latter number features a special guest appearance by Esther Ofarim. Also in the collection are some of Scott's favourite songs by other composers.

ATLANTIC, ELEKTRA TO LEAVE POLYDOR

THE Atlantic and Elektra labels will no longer be distributed in this country by Polydor, after their current licensing deals with that company have expired. Elektra's arrangement with Polydor runs out on December 31, and Atlantic's terminates next year.

The two labels are to become part of the Kinney International Company, together with the Warner-Reprise organisation, which is already an independent outlet in this country. This follows a recent merger in America between the Kinney Group and the labels involved. The new Kinney operation will be headed in Britain by Ian Ralfini.

FAIRWEATHER: BRITISH DATES, TOUR OF U.S.

FOUR more British dates have now been set for the augmented Fairweather group, which is being negotiated for its debut American tour early in the New Year. The group's first album is being rush-released by RCA at the end of this month, with a specially-designed cover painting. Fairweather has signed an agency deal with David Apps.

The group visits leader Andy Fairweather-Low's native Wales next Monday (16) for a date at Swansea Top Rank. It then plays Cardiff University (25), Whitchurch Town Hall (28), and Hereford Flamingo (Dec. 4).

David Hardy, a fellow of the Royal Astronomical Society, has been commissioned to design an oil-painting for the fold-out sleeve of the group's eagerly-awaited debut album. As previously reported, this is titled "Beginning From An End."

BEACH BOY GENIUS FIGHTING DEAFNESS

BRIAN Wilson — the inspiration behind the Beach Boys, and the man responsible for their distinctive sound and many of their hit songs — is fighting against total deafness which could put a stop to his brilliant career. And this sudden development appears to have been caused by the Beach Boys, the group which he nurtured, playing too loudly!

Brian has experienced ear trouble for some years, and this is one of the main reasons he gave up playing regularly with the group, and assumed a background role. He underwent an intricate operation a few years ago, which left him with only partial hearing in the left ear.

However, last week Brian decided to sit in with the Beach Boys when they were playing at Los Angeles Whiskey A-Gogo. Apart from a brief appearance in Hawaii last year, it was the first time he had played with the group in public for five years.

He returned to the Whiskey to sit in again the following night, but half-way through the set he had to be helped from the stage. It was said that his right ear — the one which previously had not apparently been affected — had sustained severe damage "due to the excessive volume in the confined space."

Brian is now undergoing treatment in Los Angeles. But even if he retains his hearing — which, at the present time, is uncertain — it seems unlikely that he would ever again risk playing with the group.

● Meanwhile, the Beach Boys now plan to arrive in London next Monday (16) for their concert tour.

Harrison triple-album set comes out in a fortnight

GEORGE Harrison's long-awaited solo album will be released by Apple on November 27. It is a triple-album set titled "All Things Must Pass," and it includes two songs written by Goerge and Bob Dylan together. Two sides feature a jam session with other artists, whose names are not being released "for contractual reasons," although clues may be obtained from the composer credits on the label.

Apple describes the jam-session disc as a bonus, and says it hopes to retail the three-LP set at the price of a normal double album. The set is being packaged in a box specially designed by two of Harrison's Californian friends, Tom Wilkes and Barry Fienstein.

Harrison's projected British single, "My Sweet Lord" coupled with "Isn't It A Pity" — which was announced for release here but subsequently withdrawn — is being rushed out in America today (Friday).

● Badfinger's debut album "No Dice" is being issued here by Apple on November 27.

BRITONS WRITE NATIONAL ANTHEM FOR GIBRALTAR

A song written by two Britons has been chosen as Gibraltar's first National Anthem, and officially approved by the Queen. It is "Our Rock, Our Home, Our Pride" penned by music publisher Ronald Bridges and BBC producer Brian Willey. Dorothy Squires flew to Gibraltar this week to perform the song tomorrow (Saturday) at a local festival, and she is also expected to record it.

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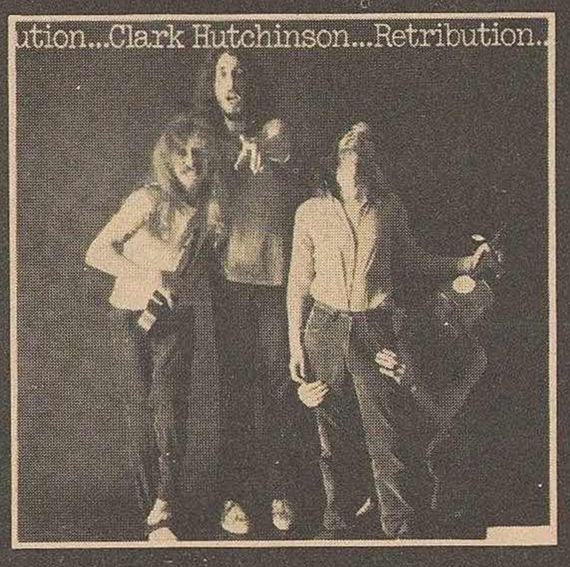

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Albert Hall bans Zeppelin, Ten Years After concerts

LED Zeppelin is virtually certain not to appear in this country before 1971, and Ten Years After's projected concert at London Royal Albert Hall on December 9 has been cancelled by the venue's management as a result of damage caused there during the group's last appearance at the hall. Zeppelin was to have undertaken four or five concerts at major venues in late November or early December — including the Albert Hall — but manager Peter Grant has been unable to find halls willing to accept the group, because so many are apprehensive about possible rioting.

Ten Years After last appeared at the Albert Hall on December 15 last year. A number of seats were damaged by fans, and the group later compensated the management. Despite this, the group has now been banned from appearing there.

A spokesman for the Albert Hall told the NME that application had been made to book the venue for the TYA concert on December 9, but that the booking had been rejected "because of the trouble which occurred the last time the group was here."

A spokesman for TYA's management said: "More and more venues are refusing to book rock groups, and it is becoming impossible to find large halls to accommodate them. It is no use playing small clubs, because many fans would be turned away, and those allowed in would be extremely uncomfortable."

Sinatra cuts Ryan's songs

FRANK Sinatra has recorded two Paul Ryan compositions, "I Will Drink The Wine" and "Sunrise In The Morning." He is bringing the tapes for Paul to hear when he flies into Britain for his charity concert next week. Frank has said that he will definitely release the two titles. Engelbert Humperdinck is also to record two new Paul Ryan songs within the next fortnight, with a view to release as a single.

DISC NEWS SURVEY

● Former hit parade star Bruce Channel has signed to record for Santa Ponsa Productions, the British company run by Roger Easterby and Des Champ. His first single will be a Mutch Murray-Peter Callander composition, and it will be released in January to tie in with his British visit.

● Mike Brandt, whose "Mais Dans La Lumiere" won the recent Radio Luxembourg Grand Prix, has recorded an English-language version of his winning song with lyrics by Jack Fishman. Stephen James flew to Paris last weekend to produce the disc, which will be released here by DJM.

● Jackie Trent and Tony Hatch have formed a new group named Happy Medium for recording purposes. It includes Jackie, Tony, Breakaway Margo Quantrell, South African singer Mercia Love and Jackie's brother Leslie Burgess. The group's debut disc "We're Gonna Make It Together" is issued by Parlophone next Friday.

● Dada, the new ten-piece group which includes singers Elkie Brooks and Rob Palmer, will have its debut album released in America next week. British release is being delayed until January to tie in with the group's tour of this country with Iron Butterfly.

● Agent and manager Tony Secunda this week announced the formation of his own label, Wizard Records. A three-year distribution deal with EMI has been concluded First signings to the label include Balls, a new group being formed by drummer Alan White, guitarist Tom Hartman and a Texas duo named Avalon.

● The Who's bass guitarist John Entwistle is recording a solo album of his own compositions for release by Track in the New Year. John — whose songs have appeared on various Who albums, and as "B" sides of some of the group's singles — is producing the LP himself.

● King Crimson's fourth album "Lizard" is issued by Island on December 11. It consists of eight new Robert Fripp-Pete Sinfield compositions. Jazz pianist Keith Tippett guests on some of the tracks, with Mark Sharig (cornet) and Nick Evans (trombone) who are members of his group. Yes vocalist Jon Anderson sings on one of the numbers, which is titled "Prince Rupert."

LULU: EXTENSIVE 1971 WORLD TOUR

LULU undertakes a two-week cabaret engagement at Manchester Golden Garter from March 15, prior to leaving for an extensive concert tour of Australia, New Zealand and the Far East. She then flies to America and Venezuela for cabaret before returning to Britain in July. Following her previously-reported Talk Of The Town season (from January 25), Lulu films a TV special for screening in America later in the year. Her next BBC-1 series is tentatively scheduled to begin in mid-summer.

Lulu flies out of Britain in mid-April for her concert tour which takes in Australia, New Zealond, Japan, Singapore and Hong Kong. She then jets direct to America for a seven-day appearance at New Jersey's Latin Casino from May 31. This is followed by two days in Caracas, Venezuela, and a two-week engagement at Las Vegas Riviera from June 16.

Agent Dick Katz told the NME that it is hoped her current recording sessions in Miami will provide a single, for release by Atco in January. He added that he has recieved several film offers for Lulu, and one for a stage musical — but that, as of this moment, nothing has been decided.

PARAMOUNT SEEKING ELTON JOHN FOR BIG MOVIE ROLE

ELTON JOHN — who, as previously reported, has written the score of the forthcoming Paramount movie "Friends" — has now been invited by that company to take a leading role in its film "Harold And Maude" which goes into production early next year. Elton, who returns to Britain in early December, is considering the offer — although a complication is that it would clash with a string of British live dates which are being set for him in January and February.

The soundtrack album from "Friends," which Elton scored with Bernie Taupin, is to be released by DJM in February. It includes five vocal tracks by Elton, and it is expected that one of these numbers — probably the title song — will be issued as a single.

At the end of February, Elton will begin recording a double album, for release in May. Meanwhile, his "Elton John" LP has almost chalked up sales totalling one million dollars in America; when it reaches this target, he will qualify for a Gold Disc.

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Kinks head latest assault on U.S.A.

THE Kinks flew out last weekend for their third 1970 tour of America, which opened at Santa Monica Civic Auditorium on Tuesday. The group is currently engaged in a three-day stint at San Francisco Fillmore East. Next week it begins a string of cross-country dates, culminating in a concert at New York Carnegie Hall on December 12. The Kinks are due to return to Britain in mid-December.

Ashton, Gardner & Dyke have just commenced a coast-to-coast U.S. tour, and are this week resident at Los Angeles Whiskey A Gogo. After playing two days each in Chicago and Detroit, they team up with Traffic for concerts in Pittsburg, Cleveland, New York and Long Island. The trio then flies direct to Frankfurt to join Deep Purple on a two-week German tour (November 27-December 12).

The Incredible String Band flew to America on Wednesday at the outset of a six-week U.S. tour, opening tonight (Friday) at the San Raphael Pepperland in California. After a short season at the Fillmore East, it embarks on a nation-wide tour of major colleges and universities.

Black Widow and Freedom will both tour America early next year. The tours were set up by their manager Pat Meehan, who returned last weekend from a trip to the States. Widow begins a three-week college itinerary in Boston on February 12, to be followed by a short West Coast residency. Freedom's tour — also mainly college dates — opens in Philadelphia on March 2, and there are plans for the group to record live during its U.S. schedule.

● Lonnie Donegan returns to America in early spring for engagements at leading night spots and supper clubs. His tour opens with a four-week season at Las Vegas Riviera from April 19.

RADIO ROUND-UP

Monte Carlo International replacing Geronimo today

A NEW radio station comes on the air tonight (Friday) at midnight, replacing Radio Geronimo on 205 metres. It is Monte Carlo International, which will be heard on Fridays, Saturdays and Sundays from midnight until 3 am — although there is every likelihood of the station transmitting nightly with effect from early December. The first hour of its transmissions will centre around hit parade material, with the remaining two hours devoted to heavier music. A spokesman told the NME. "It is a perfectly legal station, with advertising. We shall also be running regular competitions, the first of which will offer as its prize a weekend in Monte Carlo."

● Subject of Jimmy Savile's "Speak-Easy" show on Radio 1 tomorrow (Saturday) is the recently-released "Jesus Christ — Superstar" double album. Composers Andrew Lloyd Webber and Tim Rice will be taking part in the discussion with the studio audience.

● "Radio 1 Club" hosts and venues for next week are Dave Lee Travis at Bridgend Palais (Monday, 16), Rosko at Manchester Ritz (Tuesday), Chris Grant at London Paris Studios (Wednesday), Tommy Vance at Telford Oakengates Town Hall (Thursday) and Dave Eager at Leeds Locarno (Friday).

● Fotheringay is showcased in Radio 1's "Folk On One" on Saturday, November 21. The following day (22), Johnny Duncan and the Blue Grass Boys and the Corries are in "Country Meets Folk."

● Joni Mitchell and James Taylor are the co-stars of a Radio 1 special, which was recorded last week. The half-hour show will be broadcast during the Christmas holiday period, probably on December 27.

● The Bee Gees appear live in Radio 1's "Dave Lee Travis Show" this Sunday morning, when they feature four new songs from their latest album.

POPLINERS

PETULA Clark flies into Britain immediately after Christmas for recording sessions to be produced by Johnny Harris; she is also likely to undertake one or two TV dates here. ● **Balls** will return to live work in January, when it will make a nation-wide tour with its two new members, drummer **Mike Kelly** and guitarist **Steve Gibbons.** ● With the departure of singer bassist **Gordon Haskell,** it is unlikely that **King Crimson** will now play any live dates before February. ● **Michael D'Abo** will portray a caricature of **John Lennon** in the play "No One Was Saved" to be produced at London Royal Court later this month. ● **Des O'Connor** is currently studying scripts with a view to making his film debut next year. ● Although guitarist **Ray Fenwick** joined **Hardin & York** on their German tour last week, he is not remaining with them on a permanent basis. ● New pantomime booking: **Frank Ifield** stars in "Dick Whittington" at Stockport Davenport Theatre. ● **Labi Siffre** appears at opening of **John Gunnell's** new club Court In The Act (Kingley Court, London, W.1) on November 24, and the following two nights.

ENGELBERT, GLEN & PET IN NEW YEAR'S EVE TV

THE Royal Gala Cabaret at London's Talk Of The Town next Wednesday — which, as exclusively reported in the NME, is to be filmed by ATV — will be screened by that company as a 90-minute show on New Year's Eve. Among stars taking part are Engelbert Humperdinck, Petula Clark, Glen Campbell, Millicent Martin, Bob Hope and Rex Harrison. The show will be attended by The Queen, other members of the Royal Family and European royalty. ATV's Sir Lew Grade has already sold the film of the cabaret to the United States, Canada, Mexico and Puerto Rico.

TWO NEW POP SERIES DUE

ATV begins transmitting its nine-week "The Melodies Linger On" series on Friday, January 15. Sub-titled "A History Of Popular Music," it is compered by Pete Murray, with Andee Silver and Bobby Hanna as resident singers. Among guests in the series are Lonnie Donegan, Marmalade, Miki & Griff, Jackie Trent and Tony Hatch, Soft Machine, Joe Loss, Stephane Grappelly, Moira Anderson and Alexis Korner. There will also be interviews with behind-the-scenes personalities who have contributed to the development of pop.

Tomorrow (Saturday), BBC-2 begins its new "Champagne On Ice" series, filmed at a specially built ice rink at Camber Sands. The Hollies and Paul Anka are among the guests in the opening edition.

COMFORT, DES, ROGER ON TV

Matthews' Southern Comfort is the special guest in the second edition of BBC-2's new country series "George IV," compered by George Hamilton IV, on Friday, November 20. Dodie West is also in the show.

Des O'Connor is added to Granada-TV's "Lift Off" guest line-up next Wednesday (18). Horace Faith, Dave Berry and Barbara Ruskin are so far confirmed for the November 25 show.

Dave Dee is among Kenny Everett's guests in London Weekend's "EV" tomorrow (Saturday).

Roger Whittaker, Julie Rogers and Gordon Mills' new discovery Gilbert O'Sullivan appear in ATV's "The Golden Shot" on Sunday, November 22. Pete Murray takes over as compere of this series for two weeks from November 29, while Bob Monkhouse is on holiday.

Curved Air is booked for BBC-2's "Disco 2" on Saturday, November 21. As previously reported, Fleetwood Mac is already set for this edition.

'CATCH MY SOUL' EXCERPT

Extracts from Jack Good's stage musical "Catch My Soul" — adapated from Shakespeare's "Othello" — are featured in LW-TV's "Aquarius" magazine tomorrow (Saturday). Among those taking part are P. J. Proby, P. P. Arnold and Jack Good.

The Equals feature their new single in BBC-1's "Top Of The Pops" next Thursday (19) and Granada's "Lift Off" (Wednesday, December 2).

NEW JACK WILD SERIES SET

Jack Wild has been signed by producer Don Kirshner to star in another TV series to be networked throughout America during the second half of next year, and then sold around the world. Jack's previous series "H.R. Pufnstuf" became the highest-rated children's programme ever shown in U.S. TV. It is expected that his new series will eventually be seen in this country.

Diana Ross: movie star

DIANA ROSS is to make her screen acting debut next year. She has been signed for a leading role in Columbia Pictures' "The Fame Game," which is based on a novel by Rona Jaffe. Preliminary rehearsals have already commenced, and it is anticipated that shooting will begin shortly after Christmas. It had been planned for Diana to visit London in December, but it is not yet known whether her filming commitments will still enable her to come.

Clapton dashes home

Eric Clapton interrupted his American tour with Derek and the Dominos to fly back to London on Monday, because of the illness of his father. He was hoping to return to the States in time for the group's concert at Sacramento yesterday (Thursday).

Deep Purple's concerts

DEEP Purple's extensive New Year tour is now set to open on January 21 and run for five weeks. The group has joined the cut-price admission war, following examples already set by Ten Years After and Fleetwood Mac, and is insisting on a maximum admission fee of 17 shillings. The group will be supported on the dates — which open with four concerts in Scotland — by Ashton, Gardner & Dyke.

Opening venue is ABERDEEN Music Hall on January 21. The tour then moves to GLASGOW, where Purple was involved in a riot last month, when several hundred fans were unable to see the group even though the venue had been switched to a larger hall. For this visit, the group plays Green's Playhouse. Other Scottish dates are EDINBURGH Empire (23) and DUNDEE Caird Hall (24).

Four or five more dates have still to be set for the tour, but the remaining venues so far confirmed are LEEDS Town Hall (29), LIVERPOOL Philharmonic Hall (30), LONDON Royal Albert Hall (February 1), HULL ABC (5), SHEFFIELD City Hall (6), BOURNEMOUTH Winter Gardens (7), SOUTHAMPTON Guildhall (8), PORTSMOUTH Guildhall (9), BIRMINGHAM Town Hall (12), BRISTOL Colston Hall (13), PLYMOUTH ABC (14), MANCHESTER Free Trade Hall (19), NEWCASTLE City Hall (20), COVENTRY Theatre (21) and and LEICESTER De Montfort Hall (25).

JULIE FELIX: SOLO DATES

JULIE Felix begins a three-week solo concert tour at Leeds Town Hall on January 22. Promoted by NEMS agent Peter Bowyer, the itinerary also takes in London Royal Albert Hall on February 6. Other dates include Newcastle City Hall (January 23), Tunbridge Wells Assembly Hall (28), Bournemouth Winter Gardens (30), Guildford Civic Hall (31). Hemel Hempstead Pavilion (February 4), Brighton Dome (5), Cheltenham Town Hall (11), and Manchester Free Trade Hall (12). Four more dates have still to be set for Julie, whose "Heaven Is Here" single rises to No. 21 in this week's NME Chart.

Ben E. King tour

BEN E. KING commences his British tour tonight (Friday) doubling Crewe Up The Junction and Birmingham Rebecca's. He then plays Oldhill Plaza and Birmingham Cedars (Saturday), Wealdstone Railway Hotel (Sunday), Chester Quaintways (Monday), Draycott Blue Orchid (November 20), Dalston Four Aces (21), Whitley Bay Sands (23 and 24), Spennymoor Top Hat (25 and 26), Manchester Princess and Domino (27 and 28) and Hanley Place and Manchester Twisted Wheel (29). As previously reported, he also appears at Stockton Fiesta for four days from November 23. Ben plays four days in Ireland from December 3. For the whole tour, he will be backed by the nine-piece Orange Rainbow.

DATE SHEET

GENE PITNEY flies into Britain next month specially to star in a one-week cabaret season from December 13 at Batley Variety Club.

IRON BUTTERFLY, which is to tour Britain with **YES** and **DADA,** plays Coventry Lancaster University (January 15), Leeds University (16), Birmingham Town Hall (19), Liverpool University (20) and Southampton Guildhall (21). Already set is London Royal Albert Hall on January 13.

FACES at London Marquee (November 20), Epping Wake Arms (22), Kirk Levington Country Club (27), Leicester University (28) and Croydon Greyhound (29).

FAIRPORT CONVENTION is set for extra November dates at Colchester Essex University (20), Dagenham Roundhouse (21), Birmingham Mothers (22) and Nottingham Trent Polytechnic (27).

GINGER BAKER'S AIR FORCE has an additional date at Northampton Coopa Club next Wednesday.

HOUSESHAKERS play Cardiff University (November 20), Wood Green Fishmongers Arms (with Shakin' Stevens and the Sunsets on November 21), Slough Carlton (22) and London Temple (December 4).

EMERSON, LAKE & PALMER have new concert bookings at Liverpool Philharmonic Hall on November 22, Bradford St. George's Hall (December 8) and Leeds University (12).

FOTHERINGAY has extra November appearances at London Lyceum (with Brinsley Schwarz, next Thursday), Fife St Andrew's University (25), Brunel University (27) and Birmingham Mothers (29).

NICKY THOMAS plays Birmingham Rebecca's (November 20), Kettering Working Men's Club (22) and St. Alban's Civic Hall (28).

FLIRTATIONS take part in an all-nighter at the re-opening of Doncaster Attic Club on Nov. 28.

BURNIN' RED IVANHOE has cancelled four of its British dates next week in order to return to its native Denmark for a major TV show. They are Southall Farx (Sunday), Wolverhampton Catacombs (Monday), Portsmouth South Parade Pier (Tuesday) and Hitchin Resurrection (18). Its appearance at Hampstead Country Club is put back one week from November 20 to 27.

● Cabaret weeks at Middlesbrough Excel by DON FARDON (from next Monday, 16), SYMBOLS (from 23), JIGSAW (from 30) and FANTASTICS (from December 14). ● Set for Manchester Broadway are KARL DENVER TRIO (December 20 week), SEARCHERS (January 3 week), PETER NOONE with HERMAN'S HERMITS (10 week), GRUMBLEWEEDS (24 week), DAVE DEE (31). ● EDGAR BROUGHTON Band, FORMERLY FAT HARRY in charity concert at Wembley Town Hall next Thursday (19).

5 new Who dates

NEWLY-SET British dates for the Who include Leeds University (November 21), Coventry Theatre (28), Norwich University (December 5), Scarborough Scene Two (6) and London Chalk Farm Roundhouse (20).

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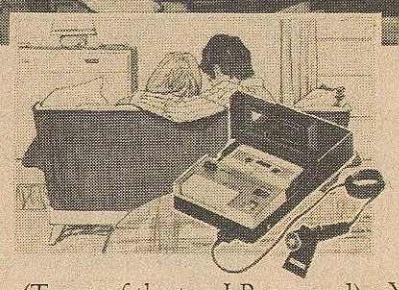

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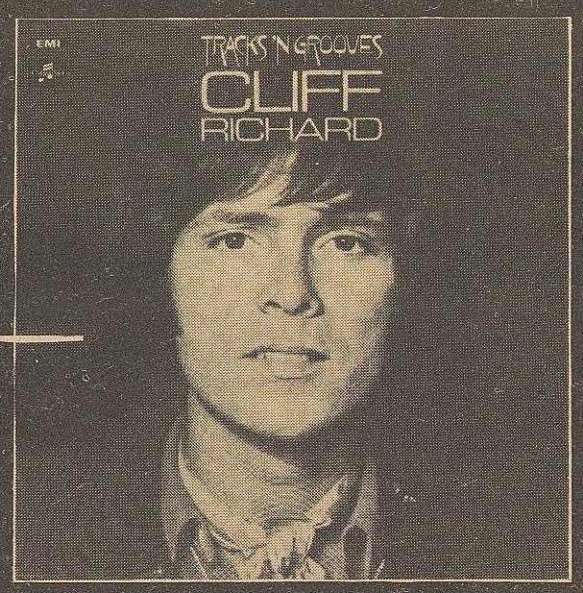

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Odeon Golders Green (Temple Fortune)	Saturday November 21st

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'Confessions of The Mind' — a track-by-track review

By ROY CARR

THE HOLLIES: CONFESSIONS OF THE MIND (Parlophone stereo. PCS. 7116. 39s 11d.).

COULD it be that the Hollies have been trapped by their own success! I pose this question because after playing this, the Hollies latest collection of eleven self-penned compositions it becomes apparent that over the years there really hasn't been too much change in their basic style.

Obviously, this factor has proved to be the mainstay of their almost unchallenged success in the singles market. When they have taken positive steps to extend their formula with such quality songs as "King Midas" and "Gasoline Alley Bred," the resulting sales haven't matched those enjoyed by their more "instant" pop ditties.

One thing that does stand out on this album, is the fact that Tony Hicks has emerged as a first-rate tunesmith with a style of his own. Even though from time-to-time one can detect the influence that both Tony and Graham Nash have had on each other in terms of lyrical and musical maturity.

However, despite the distinctive qualities of the Hollies sound, they still haven't been able to discard the ever present undertones of the Beatles influence. Occasionally, it is felt in Tony's songs but it becomes far more of a derivative trait in the Allan Clarke-Terry Sylvester collaborations.

Keeping to their successful formula they have produced another good album which benefits from the inclusion of an orchestra under the direction of Johnny Scott on a quartet of tracks:

SIDE ONE

(1). "SURVIVAL OF THE FITTEST" (Clarke-Nash-Hicks). A good opener which I'm sure could have been a big selling single for them, though the backing could be a little fuller. Graham Nash's style dominates.

(2). "MAN WITHOUT A HEART" (Clarke - Sylvester). Typical Hollies performance with nice dramatic string arrangement from Johnny Scott.

(3). "LITTLE GIRL" (Hicks). The first of Tony Hicks' five solo numbers. This song has a mid-sixties feel about it, with strumming acoustic guitar and harmonica. Sounds as if it could have come from the Beatles "Rubber Soul" era.

(4). "ISN'T IT NICE" (Clarke-Sylvester). A very commercial ballad featuring the massed voices of the Hollies interspersed by Shadowey type guitar breaks. Would suit the Marmalade.

(5). "PERFECT LADY HOUSEWIFE" (Clarke-Sylvester). A pounding "High-Heel Sneekers" rhythm over which the boys sing the catchy melody in their familiar style. Strong instrumental support with loads of organ, piano and bass. Again the spirit of John & Paul slips in at times.

(6). "CONFESSIONS OF A MIND" (Hicks). A complete production number which moves through a kaleidoscope of varying moods and tempos . . . acoustic string dominated waltz interlude and some straight rock. Perhaps the most adventurous and successful track on the album.

SIDE TWO

(1). "LADY PLEASE" (Hicks). A countryfied song which could have been penned by Mr. Nash. Benefits from some imaginative guitar picking.

(2). "FRIGHTENED LADY" (Hicks). A soft intro leads into yet another excellent Tony Hicks composition which makes use of some nice harmonies and vocal embellishments. The backing is kept to a minimum until the all-happening ending.

(3). "TOO YOUNG TO BE MARRIED" (Hicks). A very clever observation of the pains of a newly-wed couple. It is with the best of intentions that I draw a parallel between this song and McCartney's "She's Leaving Home," for it shows just how much Tony has progressed and the direction in which he is moving.

(4). "SEPARATED" (Clarke). Bongoes, jungle noises, yells and whoops set against a tinny guitar backing which is almost like a trip up the Amazon. A solo showcase for Allan and the most unusual cut on the album.

(5). "I WANNA SHOUT" (Clarke-Sylvester). Bobby Elliott's unaccompanied drum pattern slowly moves along as both Allan and Terry sing a chorus a-piece before Bern and Tony join in for a typical Hollies-type sing-along opus.

Free entry coupon

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3		8	
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HOLLIES QUIZ

My ten answers in the Hollies Quiz are given left. I agree to accept the Editor's decision as final and binding.

Name .....

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Post to: NME Hollies Quiz, 1-2 Bear Alley, Farringdon Street, London, EC4X 1AJ (Comp.)
Closing Date: 23rd November, 1970

Now win yourself a copy

THERE'S not much doubt that the Hollies latest LP, "Confessions Of The Mind," will shoot into the charts — that's where most of their records end up! And you can win a copy, absolutely free in this fun to enter quiz.

Here's all you have to do. Below are 10 questions with alternative answers coded A, B or C, only one of them being correct. You just have to use your knowledge of the group and complete the free entry coupon by filling in the correct code letter against the appropriate question.

For example if you think the answer to Question 1 is "Less than 15 hit singles in the NME Top Thirty Chart" then write C in the first square and so on until you have completed the coupon.

When you have done this, place the coupon in an envelope and post it to the address shown on the bottom of the coupon marking your envelope: Hollies Quiz.

The first 50 correct entries examined on the closing date, first post November 23, will each win a copy of the Hollies "Confessions Of The Mind" album which will be dispatched as soon as possible after the result is known.

IMPORTANT: Before sealing your envelope, copy on the outside back of the envelope the 10 key letters in exactly the same order as they appear on your completed coupon. Do not enclose any other matter.

THE EASY TO ANSWER QUESTIONS are . . .

1. Approximately how many singles have the Hollies had in the NME Top Thirty Chart?
A) 20 to 24 or more
B) 15 to 19
C) Less than 15

2. When Eric Haydock left the group in 1966 he was replaced by?
A) Terry Sylvester
B) Bern Calvert
C) Tony Hicks

3. Allan Clarke's real Christian name?
A) Allan
B) Harold
C) Victor

4. In 1964 the Hollies made their debut in a film. What was the title?
A) "Six Five Special"
B) "All Over Town"
C) "In the Dog House"

5. Which two members of the current Hollies line-up were once in a group called the Dolphins?
A) Tony Hicks and Bern Calvert.
B) Allan Clarke and Terry Sylvester.
C) Bobby Elliott and Tony Hicks.

6. Who wrote the Hollies' current hit, "Gasoline Alley Bred"?
A) Macaulay / Greenaway / Cook
B) Les Reed/Geoff Stephens
C) James Taylor

7. Surprisingly perhaps, since 1963 the Hollies have had only two No 1 hits in the NME Chart. Which two?
A) "Bus Stop" and "On A Carousel"
B) "I'm Alive" and "I Can't Let Go"
C) "Carrie Anne" and "Sorry Suzanne"

8. Only one of the three Hollies' records listed below made the NME Chart. Which one?
A) "Ain't That Just Like Me"
B) "After The Fox"
C) "Searchin'"

9. The group were discovered and since their first single have been recorded by the same record producer. His name?
A) Ron Richards
B) Norrie Paramor
C) John Burgess

10. Before joining the Hollies, Terry Sylvester was with which group?
A) The Swinging Blue Jeans
B) The Honeycombs
C) Harmony Grass

RULES

The competition is open to all readers in Great Britain, Northern Ireland and the Channel Isles — except employees (and their families) of IPC Magazines Ltd., and the printers of New Musical Express. The Editor's decision is final and binding.

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Harvest HAR 5029

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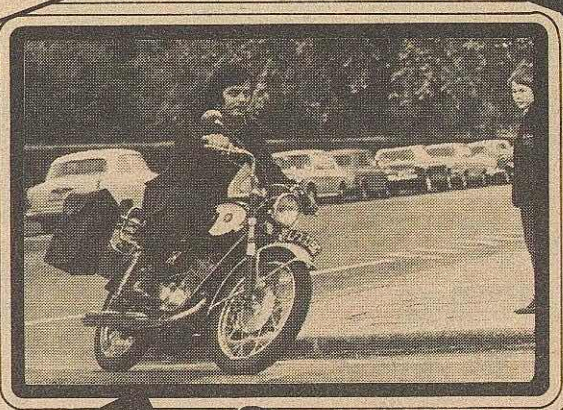

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What the NME Charts reveal

By NICHOLAS COMFORT

MOST performers take a pride in getting into the NME singles chart . . . but the real glamour has always been reserved for the chart-topper of NME Charts itself.

Since the first week of 1953, 287 discs have reached the position. During that time popular tastes have changed greatly, but several acts have been able to claim repeated success. The Beatles have reached the top most often — 18 times, including 12 on the trot! Elvis Presley is not far behind with 16, including six in a row, while Cliff Richard and the Rolling Stones have had eight apiece, and the Everly Brothers five.

Four acts have each managed four No. 1 hits — Guy Mitchell, the Shadows, Frank Ifield and the Kinks.

Since 1958, there have been fourteen occasions when a record has crashed into the top place in its first week of release. This was first achieved by Elvis Presley with "Jailhouse Rock," and he later did it twice more. Lonnie Donegan was the first British artist to register in this way, with "My Old Man's A Dustman" in 1960.

Cliff Richard and the Rolling Stones have each managed this feat once, but the Beatles did it no less than eight times, from "I Want To Hold Your Hand" in 1963 to "All You Need Is Love" four years later. And no one has done it since.

The most notable individual performance of all was put up in 1953 by Frankie Laine with "I Believe," which topped the charts for a record 18 weeks in three separate spells. Seventeen years, and hundreds of chart-toppers later, no one has ever again got anywhere near this.

The second longest stay — eleven weeks — was notched up in 1955 by Slim Whitman's "Rose Marie." Close behind on ten weeks comes another early effort, "Cara Mia" by David Whitfield. Six discs stayed at the top for nine weeks, the most recent being the Shadows' "Wonderful Land" in 1962. Others were "Oh Mein Papa," Eddie Calvert, "Secret Love" from Doris Day, Paul Anka's "Diana," "Cathy's Clown" by the Everly Brothers and "It's Now or Never," Elvis Presley.

In the last three years none has passed six weeks, which has been reached in the past year only by Rolf Harris' "Two Little Boys." Most recently, Freda Payne stayed five weeks with "Band Of Gold."

As far as scoring points goes, it is logical that most of the all-time biggest hits reached the top. Eight of the top ten on points since the Top Thirty began, which I listed the other week, made the top spot.

At the other extreme, sixteen records have reached the top while failing to score 200 points. Three made only 164 — "Lady Madonna," and "Paperback Writer" from the Beatles, and Jackie Trent's "Where Are You Now?", while the all-time low came in 1965 when the Yardbirds topped the chart with "For Your Love," which scored a mere 161.

PET CLARK

CON CLUSKEY (Bachelors)

POPOSCOPE

PREDICTIONS BY MAREVA

SPECIAL predictions for birthdays next week, including Freddie (of the Dreamers) 30 on Saturday, Petula Clark, 37 and D.J. Mike Raven on Sunday; Con Cluskey (Bachelors) 29 on Wednesday . . . you'll be a slow starter but don't worry you'll soon be enjoying yourself to the full.

Look out for new and exciting opportunities and don't be afraid to take a chance on a new venture. Finances will be specially good around July. Luckiest time will be September/October. 1971 will certainly be a good time for meeting new and exciting people.

THE WEEK AHEAD . . .

CAPRICORN (Dec 21 - Jan 19) Think before you act on Wednesday, and take some good advice from a friend. Don't get depressed if you don't get results quickly though — it will come right in the end.

AQUARIUS (Jan 20 - Feb 18) This is your time for getting a lot of pleasure out of a new sound, which might surprise your friends. Some travel occurs mid-week which will present good opportunities.

PISCES (Feb 19 - March 20) A depressing start to the week will make you wonder if you've done the right thing. You'll feel more confident about things by the weekend, when you'll shake off the blues and enjoy yourself.

ARIES (March 21 - April 20) Family will present a small problem but you'll make a good decision which will solve it quickly. Don't be tempted to over-spend — keep your finances in good shape. You'll need them for something important to you soon.

TAURUS (April 21 - May 20) You'll get plenty of help this week from willing friends, so you'll get a lot of things done. Friday evening will be very enjoyable musically, and the weekend will be exciting too.

GEMINI (May 21 - June 20) Keep your eyes open this week and you'll get a few surprises. Best to get the jobs you've been putting off done now. Entertainment will be swinging midweek.

CANCER (June 21 - July 21) Everything is going for you this week, so come out of your shell and enjoy it. You'll be invited to a lot of do's if you forget to be shy.

LEO (July 22 - Aug 21) Some plans will materialise this week which you have practically forgotten about. Make headway fast and enjoy them all. Thursday brings some unexpected travel.

VIRGO (Aug 22 - Sept 21) Take it easy this week otherwise things will go wrong because you haven't thought enough about your ambitions. Best to wait till the weekend before you spend too much.

LIBRA (Sept 22 - Oct 22) Music will certainly play an important part in your life this week. Don't be afraid to start something new in spite of friends' warnings.

SCORPIO (Oct 23 - Nov 22) Your intuition has never been so good so don't be afraid to follow your hunches. Someone you've been trying to get to know will be friendly this week. Any spending will best be done after Thursday.

SAGITTARIUS (Nov 23 - Dec 20). A good time for expanding your interests with confidence. Don't hang back but join in and let your hair down. There's a swinging time ahead. Money matters improve too.

FREDDIE (Dreamers)

MIKE RAVEN

From YOU to US

Has Freda no chance?

I WAS disappointed with Allen Evans's article: "Can H-D-H Make Freda Payne Into Another Diana Ross?" My answer is a very curt one: NO! I think it is virtually impossible, unless Miss Payne joins the unbeatable Tamla Motown label and sings the songs of Nick Ashford and Val Simpson. Then Miss Payne will really have something to get her teeth into.

For me, Di Ross is the personification of blues-pop-soul music and the strength and beauty of her voice cannot be equalled. Freda Payne has a sickly voice and her solo album was rather a wasted effort compared to the brilliance of the Diana Ross album, which includes the brilliant "Ain't No Mountain High Enough," a record which is surely an all-time great, contrary to rather dismal hit parade ratings. I was also surprised to read Mr. Evans describe "Ain't No Mountain" as corny — this is rubbish!

No, unless Miss Payne joins Motown and improves her vocal ability she will never have a chance of even being compared with Di Ross. Of course, this is the opinion of one fallible human being, but to me Freda Payne is merely an "also ran." **COLIN P. TURNER, Erdington, Birmingham.**

● May I, through FYTU, thank the NME for its recent article on Andy Williams. It mentioned the current recording plans of Johnnie Ray, long absent from active disc-making.

Certainly Johnnie is never short of work and is currently appearing at the Desert Inn Hotel in Las Vegas. However, records are an important part of any singer's career, and as Johnnie notched up so many hits in the past, his return to records via the Barnaby label is a long overdue event — as is a reader's letter in your column concerning him. **BRIAN PARKER, Streatham, S.W.16.**

I have just bought a double album by Little Richard. It cost me £2 all but twopence, and I thought I was buying 24 studio recordings of my favourite rock and roll music. True it is Little Richard and it resembles rock and roll but they are extremely bad "live" recordings.

"Good Golly Miss Molly," one of his most famous numbers, is appalling compared with a studio recording I have. Some of the other tracks are not any better.

I am 15, still at school and earn my money by hard work gardening. Please publish this letter to stop any other rock and roll fans like myself from being deceived. **H. COOK, Wimbledon, S.W.20.**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

JETHRO TULL — a question for IAN ANDERSON (see letter below).

● It seems to me quite pointless that the Dave Clark Five announce they have broken up except for the odd record and promotional appearance. If a group splits up, surely it does not play again together. Dave Clark, make your mind up! **M. BLUNDEN, Purley, Surrey.**

WHEN next your paper holds an interview with Ian Anderson ing him why he feels the need to resort to obscenity in his stage act. Journalists would have us believe he is an intelligent and articulate man so why does he have to behave so degradingly and insult his audience?

of Jethro Tull would you please

LP TOKEN WINNER

satisfy myself and friends by ask-

I firmly believe that the majority of people, like myself, go to these concerts to enjoy and listen to the musical talents of the group and also to watch, what used to be showmanship on his part. Mr. Anderson must obviously think otherwise.

Filth is fashionable I know but I couldn't help thinking at the group's recent Albert Hall Concert that many people there were disgusted and disillusioned and had expected something better from a group of this calibre. **MRS. A. WARD, Wimbledon Park, S.W.19.**

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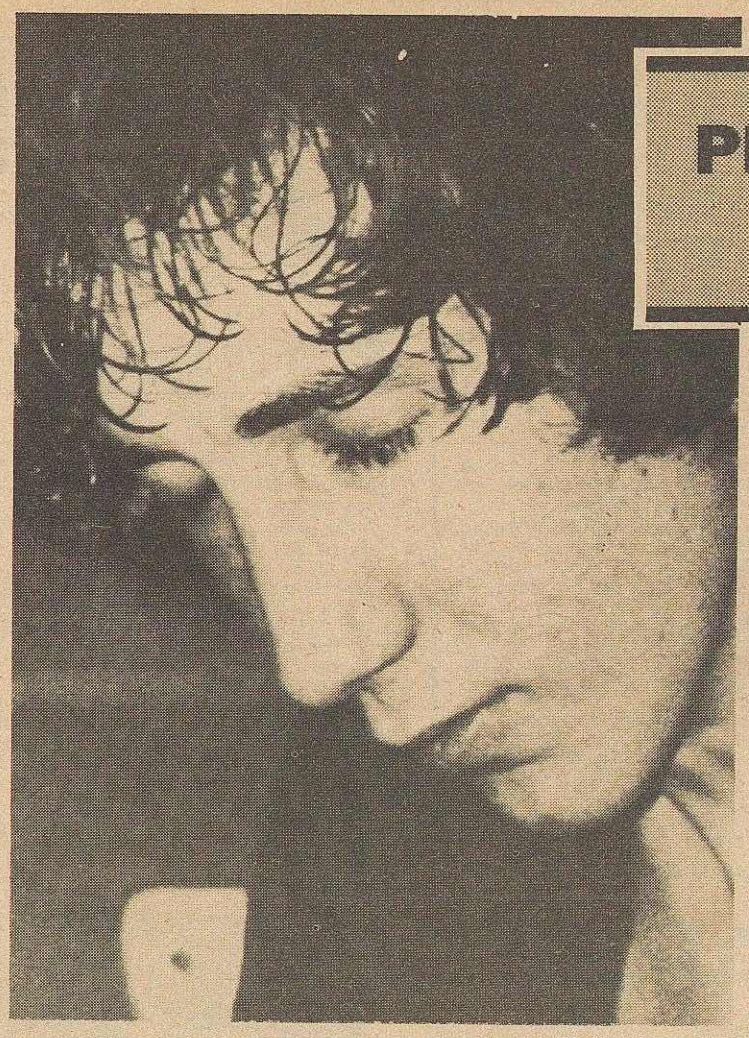

PETE TOWNSHEND — THE MAN

"WE KNEW we were going to be stars. We entered the business to become stars not to make a day-to-day business out of it. That was what was so exciting about the business about six years ago, everyone wanted to be as big as the Stones or Beatles."

BY RICHARD GREEN

Pete Townshend almost always achieves his ambitions and there is no doubt about the outcome of his bid for stardom. It has been a long, hard slog for the Who with various setbacks cropping up and, as Pete explained last week, various other groups sometimes standing in their way.

One of the most important factors in the Who's success is the length of time that Pete, Roger, Keith and John have been together. Not just as the Who or the High Numbers but before then as schoolfriends in Acton.

Because they know one another so well, they are able to make allowances for each other's mistakes and faults and the type of squabble that may have broken up a lesser group has been smoothed over by the Who whenever it has occurred.

To understand the closeness between the four members, one has to travel back in time several years to the days before the Who had even been conceived.

Pete's parents were both musical, his father playing saxophone in the Squadronairies and his mother singing with the band for a while before Pete was born.

"My father was essentially a pop musician in his day," Pete pointed out. "I dread to think what would have happened if I had been brought up in a classical family."

He recalled the time when he was only thirteen months old and had to pretend to be two so that he could get in to Butlins ballroom at Filey to see his father play and how he met a Texan cowboy there.

"He promised me a harmonica which I never got and in the end I think I had to shoplift one a couple of years later," he admitted.

Pete sang in a church choir in Acton, "but I didn't have enough projection or a posh enough accent to get leads," but he still had no real outlet for his musical talents.

Negative period

"There was a period when I was terribly negative, I didn't know what to do," he said. "I was proud of my father but I didn't like listening to his music on the radio, second hand in a way. One of the things that fashioned the musical frustration for me was that my parents didn't have a piano or a record player, which is incredible for two musicians.

"They still only have a record player which the kids play old Who records on and jump all over. An auntie on the Isle of Man had a piano but all the time I was searching for an instrument."

Through his father's connections Pete used to go along to Press previews of films with his friend Graham Beard and on one such excursion something happened that was to shape Pete's musical career.

"'Rock Around The Clock' did it for me," he revealed. "I hadn't been into rock and roll before that. Beard got into Elvis Presley who I had never liked, he got into the guitar and used to look in the mirror to act up. After a while, I decided the guitar was what I wanted.

"My granny got me my first guitar and it was a very, very, very bad one indeed though it cost her a lot of money. It's important to get a good instrument for kids. I fought tooth and nail with it for a year and finally gave up because it was too bad."

Began with jazz

He got a mandolin banjo from a friend of his father's, started to play trad jazz of all things and decided eventually that he could play with other musicians. John Entwistle and a chap called Phil Rhodes had a group going and they asked Pete to join.

"I was thirteen at the time and I'd been buggering about for two years on guitar without getting anywhere," Pete recalled with a smile.

"I knew they expected me to play so I rushed out and got a chord book. They were fairly impressed, which I couldn't work out. Perhaps they thought if you could play three chords you could play the rest."

The group had a variety of names, like the Aristocats, the Scorpions and the Confederates Jazz Band, and they used to go along and see Acker Bilk play a lot.

Pete got a £3 Czechoslovakian guitar from his mother's antique shop and finally decided that the guitar was the instrument for him. By this time, John had made himself an electric bass guitar from a plank of wood and he and Pete formed a group with two boys from Acton County School.

Incredibly excited

"We played Shadows numbers, which must be the cliche story, but that's the way it was," Pete told be. "There just weren't any other groups around. I was terribly happy with it, people quite liked us and it was incredibly exciting when we appeared in front of an audience.

"It gave me a new confidence — I hadn't made it very well with chicks and at the time when my mates started to get it together with chicks I was getting into the guitar and it became an obsession."

John left the group and joined Daltrey's Detours and then Pete joined as rhythm guitarist at John's suggestion.

"It became a good social thing, the drummer's father ran us about in his Dormobile and we got a lot of seaside gigs. We did an audition at Peckham Paradise Club for £7 a night which we thought was very good. Eventually we chucked out the drummer and his father manager."

Roger dropped the guitar and started singing so Pete switched to lead guitar, "but I couldn't play properly and I built up a style around chords. My favourite group was Johnny Kidd and the Pirates with Mick Green on guitar. That's where we first heard r-and-b second-hand."

After a period with a manager who thought of the group as his pets and believed he could make them stars overnight a recording audition with Philips cropped up.

"Chris Parminter, who ran the audition, didn't like the drummer so we kicked him out. From the point we found Keith it was a complete turning point. He was so assertive and confident. Before then we had just been fooling about."

First song

Through Peter Meaden and Guy Stevens, Pete got to hear Tamla Motown music and they played "Got To Dance To Keep From Crying" at the Scene Club near Piccadilly Circus. Pete wrote his first song called "It Was You" which the Fourmost put on a 'B' side but he still wasn't doing anything positive, he felt.

Kit Lambert became the group's manager and taught them about stage make up and dying their hair "slightly tarty at the time," as Pete puts it.

"I'd already got into the arm swinging bit and we were all dressed like Mods," Pete went on. "The product of that era was 'I'm The Face' and 'Zoot Suit' both lifted from r-and-b records with the words changed. They sold about three copies; Philips could make a fortune by issuing them in the States today.

"We had a music that other groups hadn't discovered yet. The Beatles and the Stones impressed us but they had such a defined image that we thought there was a gap there. We were after a slightly more sophisticated sound.

"We did an EMI audition and I was compromised into writing, which was a thing I wasn't keen to do. I was very much into an image thing — I lived and breathed image. That was the key word in those days.

"Then I heard 'You Really Got Me' on the radio and instantly I knew that the Kinks had filled the hole we wanted to fill. That sort of music always came from over the water. I thought that if you want the heavy stuff you could write it yourself.

"I wrote 'I Can't Explain' just for the Who and it remains one of the best things I've ever done. It was based on 'You Really Got Me,' it just didn't have the modulations. I was influenced more by the Kinks than any group, we weren't fans of theirs, we just liked them.

"Shel Talmy signed us and it was then I really got into writing. I felt I was intimidating the group by writing for them. I rowed Roger in on 'Anyway, Anyhow, Anywhere' revising the lyrics but that didn't last, he started believing he'd actually written it.

"The next positive thing was 'My Generation' to show what was going on. It was as much a defiance to the group as a public thing. I felt I was the only person in the group that knew about dope, Keith was on pills, but I had heard about pot. I alienated myself from the group and this gave me a pivot point to stand back and write and then join them in playing.

Changed my life

"Lo and behold Lambert started producing our records. He spent incredible amounts of time with us and he changed my life fantastically. He'd listen to my demos and I'd make alterations. When we met, I was the young drop out and Lambert was the complete opposite, an ex-public schoolboy and very respectable — now we've completely switched rolls.

"A lot of people would think I'm terribly square sitting here in my comfortable suburban house with my wife and a baby. There has got to be a point where Lambert and I come together in our identities again soon."

Change of direction

Returning to his recollections of the build-up of the Who, Pete remarked: "When we had a hit with 'Happy Jack,' which was a very different sound for us, it became obvious that the musical direction of the group was going to change. I'd gone back to being influenced by the Stones again. On our second LP, which is still about our best, we really discovered the Who's music for the first time, that you could be funny on a record.

"Entwistle wrote for the first time, he wrote 'Whisky Man' and 'Boris The Spider.' My reign set aside as an individual from the rest of the group was over and the group was becoming a group. It was only then we started to work musically together."

Things snowballed until the Who reached the envious position they are in today. The outlook is rosey and everyone concerned with the group is perfectly happy. What, then, does Pete see for the future?

"I'd like the Who to continue writing and playing hard rock," he replied. "There's not another group that is as complete a group as the Who in every respect.

"There's no question, I think, of the group ever being happier doing anything else. If the group stopped I just don't know what I'd do. I could make a living and be happy, but not so exhilerated."

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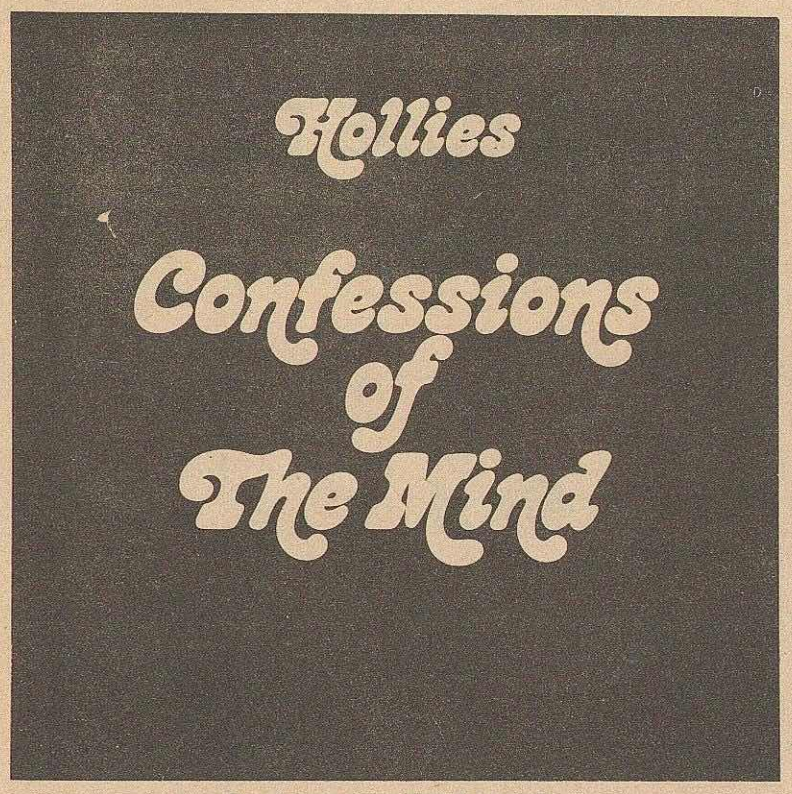

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FERGUSON

ON TOUR WITH JOE COCKER WAS MAD, MAD FUN

ALL THE WAY reveals MAGGIE BELL

of Stone The Crows, to ROY CARR

JOE COCKER'S now legendary Mad Dogs and Englishmen Rock Circus wasn't masterminded. It was just one of those very unique, once in a lifetime, never to be repeated expriences! One which Stone The Crows were fortunate enough to share on no less than 10 major Stateside concerts.

Being an eye-witness to such an auspicious event in pop music history had such an overwhelming effect upon STC that, when they returned to this country, they quickly wrote and recorded a dedication aptly entitled "Mad Dogs And Englishmen," which they preserved for all posterity on their current Polydor album "Ode To John Law."

In Maggie Bell, the Crows have a most warm personality, who is full of humorous anecdotes about that tour and of her own personal history.

"Joe and the Mad Dogs did the entire tour in two rather beat-up old aircraft, appropriately called Cocker One and Cocker Two," she revealed. "It must have been terrible travelling in those 'planes. Apart from having holes in them, they were so old it took 'em twice as long to get to gigs than anyone else. Not only did they go slow but they couldn't fly above a certain height either.

"We played it safe and travelled on all the scheduled airlines," she admitted bursting into a nostalgic fit of laughter. "Joe and the team used to set off at such ridiculous times as 3am to make sure of getting to the next gig in time!

"The only way you could travel like that was to get merry, for it seems that there was always a party in progress during the flight.

"After every gig the entourage seemed to swell in number. By the time we reached the Fillmore East, they were well over 40 strong."

Chicks aboard

It seems that the pilot of the aircraft didn't share the same enthusiasm as Mr Cocker and friends, especially with all those luscious little chicks on board. He was often heard to explode: "I'm not going to be held responsible for what happens."

"You know, there was even a pregnant dog on the tour. It was this little pooch which almost prevented the Mad Dogs & Englishmen from doing a concert before a capacity audience in Boston.

"Just as everyone was trooping on stage, ladened down with cans and bottles of beer, the promoter came up ranting and raving.

"'No smoking or drinking,' he yelled. Then when he saw the children it was: 'And no kids.' When he saw the dog that did it. He screamed... 'And no DOGS either.'

"So Joe just ambled up to him and casually explained in his Sheffield accent: 'Listen man, if the dog don't go on... then we don't go on as planned.'

"When we got back we just had to write something about it all and it came out as 'Mad Dogs & Englishmen.' The references to the Midland Boy, of course, is Joe. The guy in the top hat whose gonna be a star is on.' Needless to say the concert went Leon Russell."

Maggie tells anic e little story about Joe, known for his naturalnesss and unassuring personality.

"When he started the tour he used to wear those flashy boots with the silver stars all over them. Though he never admitted it, they must have killed him. At one place he got off the stage and went up to a guy in the audience who was wearing a pair of old sand-shoes and did a swop. For the remainder of the show Joe jumped all over the stage in these shoes, obviously very relieved to have parted with his boots."

It would be as a compliment to her talent to make comparisons between Miss Bell and the said Mr Cocker. For both have that rare quality endearing them to their audience.

Worn boots

Indeed, Maggie is one hell-of-a-woman. She greets you in boots that have seen better days, faded levis and a tie-n-dyed vest which makes you totally aware of her natural attributes.

Maggie Bell is no man-eater, however, though at first she may reflect the hardness of the city of her heritage — Glasgow. Basically, she's quite shy and much more feminine than the very prim and prissy chocolate box imagery projected by many of the females of the pop species.

With one American tour to their credit, STC created enough interest to warrant a return visit. Echoing the recent revelations made by Stan Webb, she admitted: "On US trips you're lucky if you are making bread by the third tour. We were extremely well organised but we still lost out. There were five of us in the band and two roadies.

"One thing, we made sure that we ate and lived well, but we didn't make any money. I mean what's the use of me saying we made a fortune when it's just not true."

One constantly reads lurid accounts and inferences about the increasing growth of the groupie cult in the New World. Maggie had the unfortunate experience of meeting a male one.

"It was when we were playing at the Capitol theatre, Rochester, out at New Jersey," she began. "There was this guy with a tape recorder who kept on insisting that he wanted to do a big feature on the group for his paper. So naturally, we took him along with us to the gig.

"Well... all of a sudden he started coming on real heavy and saying, 'Let's go to the hotel and rap.' Doing everything possible to get me on my own.

"Well he didn't!" she giggled, but then getting serious she revealed: "You know, because of that he wrote a real nasty story about us."

Screwing up her face and making rather frightening gestures she threatened: "I'll get him when we go back . . . I'll strangle him!" She could too!

JOE COCKER (arrowed) and his MAD DOGS and ENGLISHMEN group! Right: MAGGIE BELL.

MARTIN K. WEBB IN VANCOUVER

Lots of loss

THIS column should have begun with the phrase "a great line-up of talent in town over the weekend" but things didn't turn out exactly that way. Friday night was to have seen John Lee Hooker and the Delta Bluesmen along with John Hammond performing here, but unfortunately John Lee Hooker fell down a flight of stairs and fractured something.

On Saturday, **Big Brother** and the **Holding Company,** and **Pacific Gas** and **Electric** were booked into the Coliseum, the largest available indoor structure we have for staging concerts. To noones surprise, it was a complete flop, both musically and financially. Big Brother & the Holding Company seem to be doing nothing but riding the crest of fame created for them by the late **Janis Joplin.**

Despite the changes in group personnel, including the addition of **Nick Gravenites,** they have done little or nothing to try and correct this impression, not even so small an effort as a change of name.

PG&E, with only one hit to their credit ("Are You Ready") and nothing much else, were not strong enough to carry the show successfully either.

Sundays' concert with the **Small Faces, Redbone** (a Cherokee Indian rock band from Los Angeles), and a local group called the **Legendary Seeds Of Time** was the one that everybody was plainly holding out for. It sold out. Lucky again for the promoter because he supposedly lost several thousand dollars the previous night in Edmonton, Alberta, where he had to cancel a concert when the Faces' plane was unable to land because of unusual snow conditions.

Forgot to mention last week that **Joni Mitchell** was also in town last October for one of her rare in-person apperances. The occasion was a benefit concert organised by a group called "Green Peace," who hope to stop the United States from using Amchitka Island for nuclear tests, which they feel might possibly endanger us here on the West Coast. The other performers at the concert were **Phil Orchs** and **Chilliwack.**

AMERICA CALLING

Rock back in N.Y.

MANY "oldie" type stage shows have been put on in New York, but recently the biggest of them all happened. Twenty thousand people showed up to make it a total sellout. The scene is Madison Square Garden and 20,000 is one heck of a crowd for a form of music that many people think is "forgotten."

by Wayne Stierle

Joey Dee and his band opened (remember the "Peppermint Twist"?). Joey did a short medley brought on the **Belmonts** (ex Dion), who did four songs, most notably "Come On Little Angels."

Hank Ballard and the **Midnighters,** who had the original "Twist" before Chubby Checker, were on stage soon after, and blended two of their own hits with two recent blues outings. But not good. The **Skyliners,** with lead **Jimmy Beaumont,** moved easily through three big hits, which included "Since I Don't Have You," and clicked.

Many so called "oldie" acts have never stopped working or recording. The **Coasters** and **Shirelles** are the perfect examples. Both groups were well received, both were good. **Little Anthony** and the **Imperials** are still very much around, but into a Vegas-type club act, so less people see them around the city. They are very polished, too polished for an old rock crowd.

The **Drifters** came on to great applause, and I was honestly surprised to see them very close to perfect, as they rattled off a half dozen or so all-time favourites. They were very good, doing an encore of "White Christmas." Their recording of this holiday song is a classic.

The **Persuasions,** a group that sings without any musical aid whatsoever, was next. They served to point out that original rock singers depend on their vocal powers, and not slick arrangements, to get their sound.

The **Five Satins** have their biggest memory hanging over New York City. It's actually in the air, you can really feel it. Their classic "In The Still Of The Night," always brings the house down, in fact just the playing of the record brings cheers in New York.

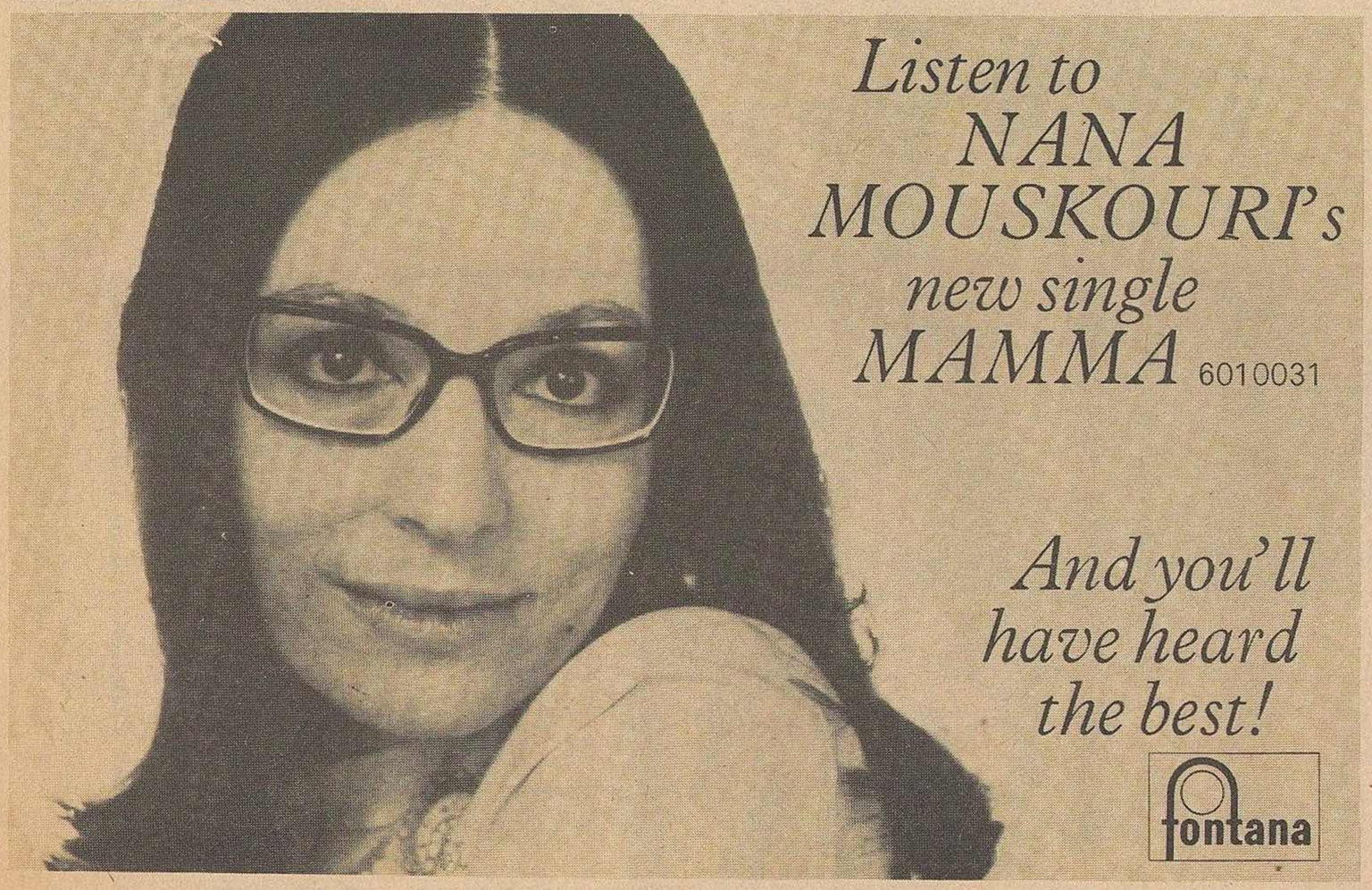
Little Richard's band, the **Crown Jewels,** did a short number. No one was really listening. All eyes were on the corridor from which he would emerge. Then the man bounced onto the stage, hands high, waving the peace sign to everyone. He was in white and silver, with some of the longest fringes I'd ever seen, and a shining head band holding back the famous mountain of hair.

He went to the piano and tore into the rock of fifteen years ago as though it were 1955 right now. His piano was pounding and pounding loud, the way it should; almost covering over the large band. His gravel voice sounds were brilliant, and by the end of the first song, people were dancing in the aisles and rocking away next to the stage.

"Rip It Up," "Long Tall Sally," "Good Golly Miss Molly" and "Tutti-Frutti," on which he got all 20,000 in the Garden to sing along with him on the "boom" of a "wop bob a lu bop, a bop bam . . ." maintained the standard he set at the start.

Chuck Berry closed the show, probably at his own request, since he generally insists on closing. But he was excellent.

He gave exactly what we all wanted: "School Days," "Sweet Little Sixteen," "Johnny B. Goode" and "Nadine."



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TAIL-PIECES by the Alley Cat

UNCONFIRMED reports suggest failure of recent **Louis Armstrong-Tony Bennett** London charity concert cost producer **David Frost** £30,000 . . . On Broadway stage, plans for **Frankie Vaughan** to portray U.S. entertainer **Harry Richman** next year . . . London Palladium chief **Louis Benjamin** reveals likely capacity for **Engelbert Humperdinck's** variety season this month. . . .

ATV screen **Petula Clark's** spectacular on Boxing Day, with **Dean Martin** and **Peggy Lee** guesting . . . Now official: **Gary Puckett** has parted from **Union Gap** . . . Guest appearances by **Elton John** this winter in **Andy Williams'** U.S. TV series . . .

Agent **Michael Grade** reports big success of **Frankie Vaughan** in New York cabaret . . . Possible **Peter Green** link-up with **Santana** once mooted . . . Month's holiday for **Led Zeppelin** in Snowdonia . . .

ROYAL VARIETY SHOW COMMENTS: Uncommercial, but **Caterina Valente's** performance thrilled your **Alley Cat** . . . Vast improvement in **Peter Noone's** personality . . . Magnificently gowned, but **Dionne Warwick's** singing below par . . . **Freddie Starr's** impression could make **Billy Fury** famous again! . . . **Max Bygraves** very professional . . . **Andy Williams** predictable . . . Stylish **Kevin Kent** vocal with **Syd Lawrence** orchestra . . . Unfunny and crude — **Marty Feldman** . . .

Audience included **Val Doonican** and **Sandie Shaw** at Royal Variety Show . . . **Shirley Bassey** co-starred with **Engelbert Humperdinck** on same U.S. TV **David Frost** programme . . . Leicester reader **Don Beattie** suggests this title for **Tony Jacklin's** LP: "Four Beats To The Par" . . .

New **Jim Webb** composition for next **Buddy Greco** single . . . On Sunday, **Keith Moon** jammed with **East Of Eden** at London's Lyceum . . . **Freddie Starr** once leader of **Freddie** and the **Delmonts** group . . .

Wearing thin: **Bob Hope's** gags about **Tom Jones'** trousers . . . One of **Randy Newman's** greatest fans — **Bob Dylan** . . . February return of **John Rowles** to Las Vegas. . . .

Last week, **Bobby Bloom** co-starred with **Georgie Fame** on French TV . . . Christmas LP from **Andy Williams** with his three **Williams Brothers** . . . Resident guest at **Engelbert Humperdinck's** Weybridge home — **Buddy Greco.**

"Evil Ways" (recent **Santana** U.S. hit) next **Johnny Mathis** single . . . At Hollywood P.J.'s, **Freda Payne** currently following **Chairmen Of The Board** in cabaret . . . How about **Hollies** follow-up by retitling **Connie Francis'** "Dipstick On Your Collar"? . . .

Film producer **George Hill** keen for **Mama Cass Elliott** to co-star with **Don Sutherland** in "Slaughterhouse Five" . . . **Jimmy Miller** (producer of **Rolling Stones'** records) partnered by **George Greif** and **Sid Garris** in U.S. music publishing company . . . **Ginger Baker's Airforce** could retitle **Black Sabbath's** hit "Parachute."

In Toronto, **Engelbert Humperdinck** fortnight with **Carpenters** a complete sell-out . . . **Nancy Wilson** and former manager **John Levy** reunited . . . Current **Mary Hopkin** hit published by **Mickie Most's** music firm. . . .

JACK JONES came to London to appear on the Tom Jones and Rolf Harris TV shows and found time for a party at London's Savoy. Seen at it (l to r) PETER ALDERSLEY (RCA), BUDDY RICH, JACK JONES and wife GRETCHEN, BUDDY GRECO, KEN GLANCY (RCA managing director).

CHART BOUND

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JIMMY SAVILE WRITES . . .

WHAT on earth has got into Alley Cat?

Remarks of mine like "how about that then" and "could've fooled me" have been going for years and don't mean a thing. To invest them, all of a sudden, with dire racialist meaning is quite unbelievable. It's me that needs an apology from Alley Cat.

Cheers and sinceres,

JIMMY SAVILE

Most tracks on **Doris Troy's** next LP written with **George Harrison** and **Jackie Lomax** . . . Death of composer **Tim Gayle** . . . This is how **Bob Hope** amusingly describes **Frank Sinatra:** "Sort of an Italian 'Alfie'—part-time singer and full-time sex symbol" . . . !

Here's a switch: **Rod McKuen** will record several **Petula Clark** compositions . . . His version of **Hollies'** "He Ain't Heavy" on **Matt Monro's** next LP . . . For **Andy Williams'** Barnaby label, **Ray Stevens** producing records by **Tom Autrey, Rusty Wolf** and **Peyton Hogue**. . . .

Las Vegas audience for **Diana Ross'** cabaret opening included **Elvis Presley, Johnnie Ray** and **Liza Minnelli** . . . Good acting performance by **Nancy Wilson** on TV's "Hawaii Five-O" . . . **Lee Marvin** may team with **Mama Cass Elliott** for Dunhill LP. . . .

Produced by **Andrew Oldham** for Tamla Motown — **Sunday Funnies** group . . . Your **Alley Cat** convinced greatest fan of **Engelbert Humperdinck** in America is **Susan Kahn** from Brooklyn . . . How about **Procol Harum's** hit retitled by **Don Fardon:** "Whiter Shade Of Paleface"?! . . .

On **Tom Jones'** last TV show, **Leslie Uggams** looked like **Shirley Bassey's** younger sister but sounded like **Lena Horne's** daughter! . . . Glass fibre statues for **Gordon Mills'** swimming pool . . . Comedian **Freddie Davies** waxed children's LP for **Les Reed's** Chapter One label. . . .

Shepperton reader **Pam Deacon** reminds your **Alley Cat** another version of **Des O'Connor's** current hit waxed by **P. J. Proby** . . . Worn out: **James Brown's** "Sex Machine" . . . **Ginger Baker's** drumming slammed by **Buddy Rich** on "Scene And Heard." . . .

How did **Andy Williams** feel about non-appearance of **Queen Elizabeth** at Royal Variety Show? . . . **Nancy Wilson** LP co-starring **Lou Rawls** planned by Capitol — with **Duke Ellington's** orchestra backing them . . . It seemed **Tom Jones** really enjoyed duetting with **Leslie Uggams** on his TV show. . . .

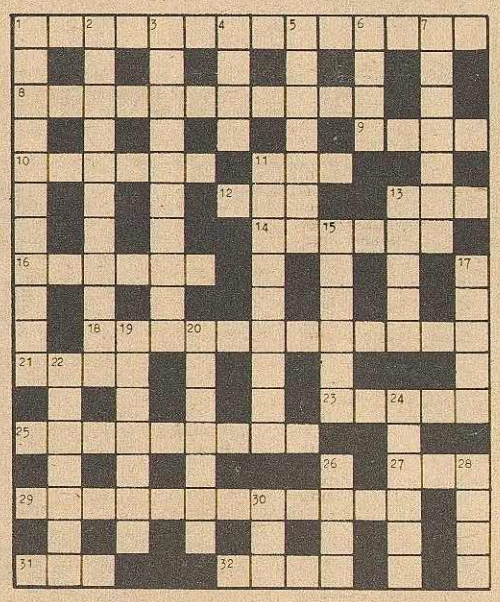
Their label owner **Berry Gordy Jnr.** co-writer of **Jackson Five's** "I'll Be There" . . . Consistently entertaining: **Dave Lee Travis'** Radio One show . . . No connection with **Ray Charles'** hit: next U.S. single by **Tom Jones,** "Can't Stop Loving You." . . .

Good **Marty Wilde** radio version of **Elvis Presley's** "Heartbreak Hotel" . . . How about **Tony Jacklin** vocal debut on "**Golf Harris** Show"?! . . . Booking seats for **Engelbert Humperdinck** at London Palladium no connection with **Don Fardon's** "Indian Reservation"! . . .

The DUKE and DUCHESS of BEDFORD attended JETHRO TULL'S concert in New York at world-famous Carnegie Hall last week, at which more than 10,000 dollars were raised for the benefit of Pheonix House Drug Rehabilitation Centre. The Duke and Duchess visited leader IAN ANDERSON and his wife JENNIE backstage. Another caller was actor DOUGLAS SHELDON, co-star of "Ryan's Daughter."

NME POPWORD

Compiled by Julie Logan, Leytonstone, London



ACROSS

1 Leads "Out Demons Out" group (5, 9)
8 His group has hit with Joni Mitchell song (3, 8)
9 Running at Shaftesbury Theatre
10 Signifies audience approval
11 Tony Hatch wrote many of her hits
12 "Hats Off To Larry" was one of his hits
13 and 7 Big voiced American solo star of long standing
14 "Something In The Air" man
16 Hit ones are white!
18 Jazz pianist (6, 6)
21 "Wedding Bell Blues" is one of her songs
23 See 31
25 Sings with his wife (3, 6)
27 "From A Jack To A King" singer
29 Folk singer son of famous actor (4, 8)
31 and 23 "New Morning" is his new album
32 "My Guy" singer

DOWN

1 Alias Derek! (4, 7)
2 Fiery drummer (6, 5)
3 Jnr Walker hit (4, 6)
4 The meter maid!
5 Instrument
6 Billy Joe Royal song gave Deep Purple first U.S. hit
7 See 13 across
11 "Strawberry Fields Forever" was on the other side of it (5, 4)
13 Mike the deejay
15 Who sang of a pinball one
17 "Dream Lover" was one of his biggest hits
19 John the ex-Shadow
20 Love Affair hit (3, 4)
22 Artist and "wailer!" (4, 3)
24 Star of skiffle boom
26 Revived hit for Jamo Thomas (1, 3)
28 Eurovision winner
30 Record label

Answers next week and here is last week's solution

ACROSS: 1 James Taylor; 7 "Ned Kelly"; 8 Iveys; 10 Miller; 11 Elton; 15 Nice; 16 Tina Turner; 17 John; 18 Everly Brothers; 19 "Lola"; 23 "(River) Deep (Mountain High)"; 25 Rhythm; 26 Noel (Harrison); 27 "(Walking The) Dog"; 28 "ABC"; 29 Disc; 31 Ohio; 32 (Rolling) Stones; 33 Express.

DOWN: 1 Joni Mitchell; 2 Madeline Bell; 3 Steve Stills; 4 Arlo (Guthrie); 5 "Rave On"; 6 (Marvin) Gaye; 9 Fleetwood Mac; 12 Tina Turner; 13 Dennis Wilson; 14 (Dave) Crosby; 20 Oddity; 21 Argent; 22 Byrds; 24 Encore; 30 Sax.

Shirley's own Festival

SHIRLEY BASSEY'S ardent fans (mostly rather nice young men) of whom there seemed too many in the front rows of the stalls, went berserk during her highly dramatic song recital at the Festival Hall. They thought nothing of giving her a standing ovation before, after and during her many numbers.

For myself, I was less enthusiastic. Her red-sequined bikini outfit and tight pants was oddly out of place in the austere hall, but then when Bassey takes over she takes over! Her first numbers were very hard to hear, though this amplification problem was overcome quickly and I thoroughly enjoyed such Bassey standards as "My Life" (Norman Newell was there to take his bow), "On A Clear Day," George Harrison's "Something," "You And I," and of course "I Who Have Nothing" (followed by the greatest mid-way exit in the business).

She showed her sense of fun has not diminished, with cracks about "Big Spender" being too crude for the Festival Hall, but doing it and saying after it "I still hate that bloody song," and a gag which went: "Welcome to the fabulous Festival Hall . . . I'm only here for the beer."

Showmanship was not lacking. She whipped off her opening costume — a sort of gypsy outfit of tight bodice, full sleeves, volumous red skirt — to reveal most of Shirley Bassey and go into "Baby Won't You Light My Fire." Very apt, but like I say, not very Festival Hall, where, for a start, the entire audience looks down at you, there's no soft curtains and little soft lighting plot.

Her backing music from Brian Fahey and his Orchestra was sometimes too loud, but in the first half they proved they are a cracking band act on their own. — **ANDY GRAY.**

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By ANDY GRAY

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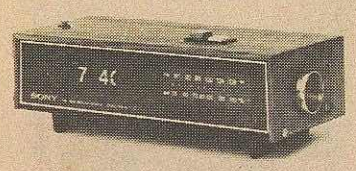
THE GREAT CASSETTE and cartridge march moves ever-forward. More and more companies are issuing their music on pretaped cassettes and eight-track cartridges.

Latest entrant is the important Liberty/United Artists firm. They offer four programmes of two numbers each on the eight-track cartridge. Although mostly in cars, the eight-track players are now getting into homes as well.

Cassettes offer LP length programmes, of course, and can be played in cars or homes on many different types of players. Almost every LP issued today is, or will be, available on tape.

Liberty-UA have already 48 LP length programmes available on cassette or track cartridge.

A catalogue of 128 pages, listing all pretaped music available, is offered by Lind Air Audio Centre, 18-19 Tottenham Court Road, London, W.1. priced 2s 6d Information on artist/composer, title, number and price is given.



AWAKE WITH TONY

CLOCK RADIOS are nothing new. Tony Blackburn or one of the records he plays wakes you up instead of a bell or buzzer. But Sony, the enterprising Japanese giant firm, have marketed Digimatic, a Digital Clock Radio, featuring the time in bold figures — hours and minutes, and a sleep button, which is preset to switch the radio off within the hour in case you fall asleep listening to music.

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Sanoy have a new, specially light handbag/wrist strap radio at £6 15s., and a slightly larger one with telescopic aerial to pick up VHF and MW reception at £13 with flip top lid which conceals all controls and looks like a cigarette box, at £9 10s.

15s. (See right.)

Sony have a wood grain desk radio with flip top lid which conceals all controls and looks like a cigarette box, at £9 10s.

WHEN I SAW a girl lugging a portable typewriter and a radio at London Airport, it reminded me that the Imperial company has marketed a portable typewriter with a radio built into the lid of the case. Called Gemini, its list price is £34 10s. What a boon for the travelling secretary, journalist or record executive. Buy me one for Christmas!

STARDOM FROM BOOK?

Many present-day musical stars, to whom we owe a great deal for the pleasure they bring us, started playing on rather unorthodox, home-made insurtments like a guitar or bass from an organ box, or drums from a waste paper basket.

Therefore we applaud the Milk Marketing Board's Project Club book 122, titled "Make Your Own Musical Instruments" by Anna Doverson. She even suggests using eight idential bottles with varying amounts of liquid in them (but not milk or milk bottles!) to play tunes on. Flower pots, milk bottle tops, elastic, cardboard, sticks of wood are other things which can make simple instruments, and it goes on to more intricate ideas, like making axylophone and putting words to music. All good stuff to make the young think musically...

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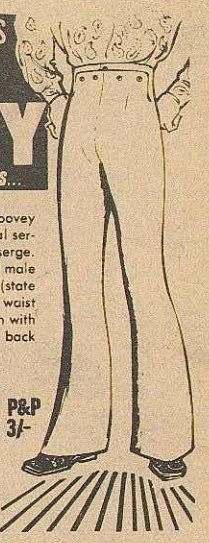

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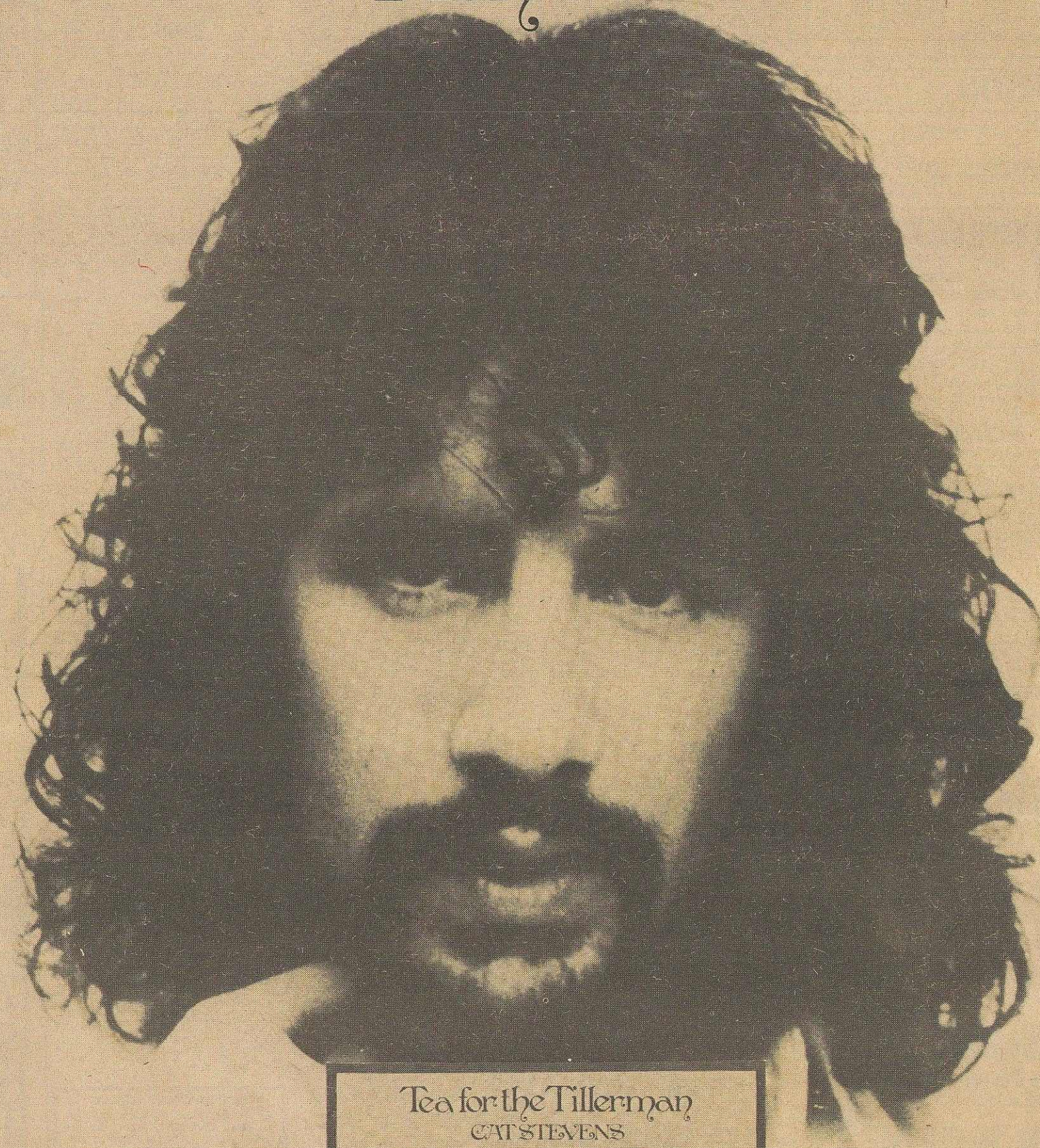

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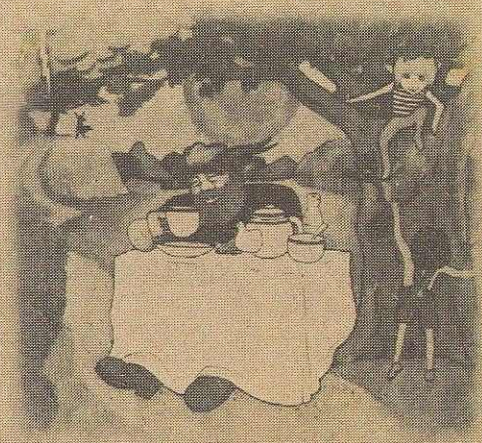

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